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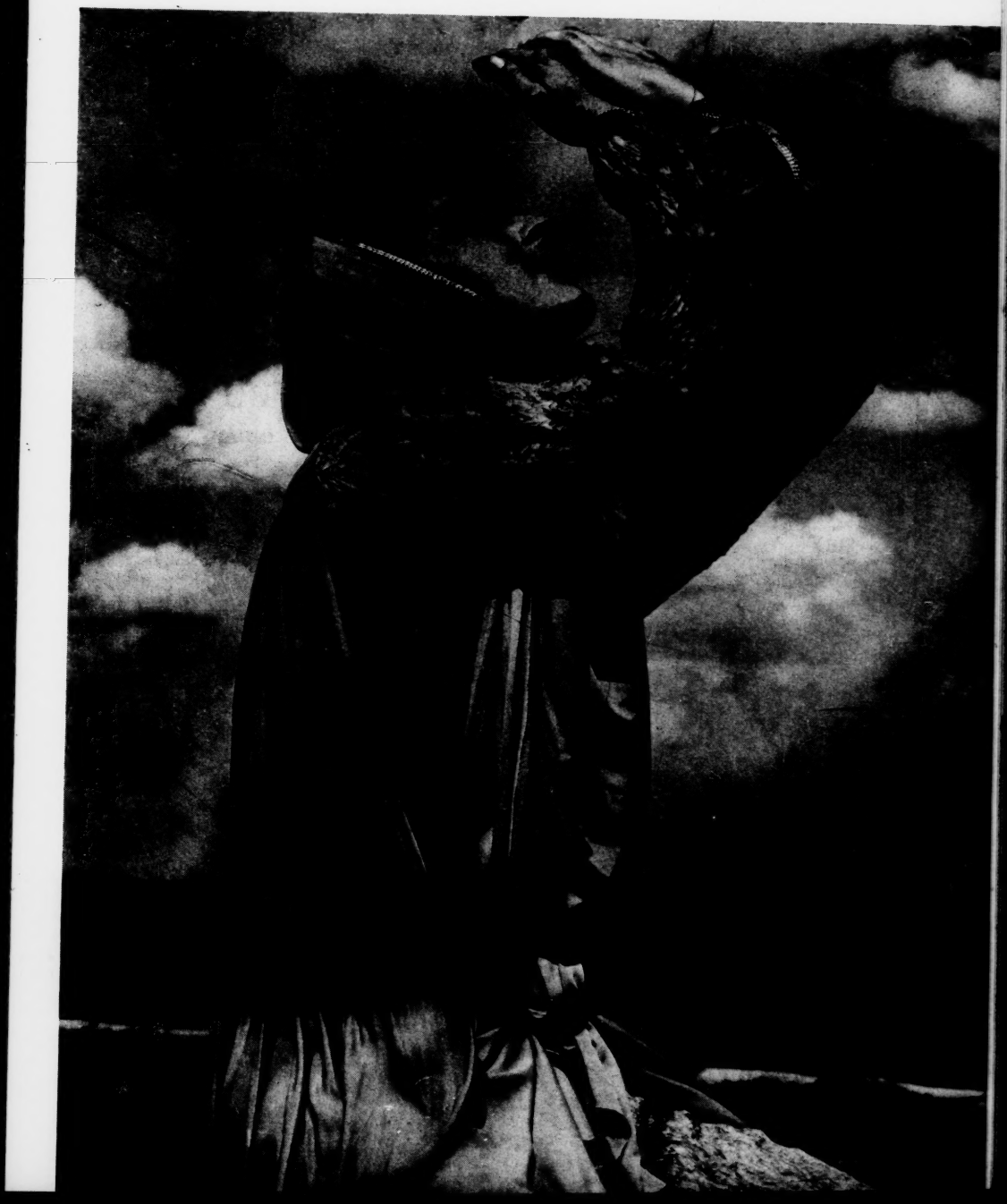

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Dear Miss Howard:

I have been reading with interest your *Summing Up* in the January number of your magazine, as well as the comments and correspondence on the same subject in the February number.

As a relatively new member of the world of ballet enthusiasts I cannot, of course, know all the intricacies that may be involved, but surely we could do without such ravings as "foreign stuff" and "foreign once-weres" as appeared in the letter of one correspondent.

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The American DANCER

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—Bouchard

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ENRICA AND NOVELLO, *currently appearing at the New Yorker*
—Bruno of Hollywood

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Summing Up

by

RUTH ELEANOR HOWARD

And now what? We've had the Ballet Theatre . . . we've proven that there is an audience for ballet done in the American way . . . we've shown the doubting Thomases that American dancers "have what it takes" and that the American public doesn't shy away from the marquee just because good old Anglo-Saxon names sparkle on it. Of the Ballet Theatre we might say with Caesar "Veni . . . Vidi . . . Vici."

■

And so what? Three glorious weeks of success such as no one had even dared dream of with the huge Center Theatre in New York filled to capacity and the last several nights displaying the SRO sign.

■

And then oblivion? Surely that cannot be. We are told that the management decided that discretion is the better part of valor and wanted to carefully consider the future course before taking steps which might later be regretted and have to be lived down. And meanwhile the dance world hangs breathless . . . waiting. Here is the moment we have all dreamed of—an American company bursting on the horizon and enjoying the kind of success we have glibly chanted *could* be had if anyone dared to try. Only to reach an impasse of indecision.

■

Our only conclusion must be that the management of the Ballet Theatre hadn't really expected the success they won . . . that they were prepared with explanations should the venture fail, but totally unprepared for action in the strong spotlight of success. If The Ballet Theatre does not go on, it will be a tragedy for ballet in America . . . it will mean a set-back that it will take us decades to recover from. And it will rate as the major crime in dance history in this country . . . to open the door, and give us a glimpse of what is inside and then lock it so securely that others will be forever frightened away . . . as from a haunted house.

■

But this cannot be. The whole dance world is calling on the Ballet Theatre to live up to its fullest promise. If it needs funds to continue . . . surely the record is such that ample money should now be forthcoming. . . . and if it merely lacks for courage—surely that should respond to the eager clamoring of the ballet public that is now aroused for the first time.

■

Don't let the Ballet Theatre sink into oblivion as a fantastic fairy tale which ballerinas will sadly relate when their grandchildren crowd at their knees and plead "tell us about the time you set all New York . . . and all the dance world . . . talking" . . . and Grandma will sigh and let memory transport her back to those fabulous three weeks of 1940.

Diet to Dynamics

At Jacob's Pillow

By **ISADORA BENNETT**

IT IS NO wonder that the liveliest, youngest dance project in prospect for the summer should be, at the same time, the most forward-looking experiment in physical education. Or, it should be no wonder. For it is the expression of a trend.

Every year, in this United States of America, the bond between physical education and the dance becomes stronger and the line between the two fields becomes less distinct. These two, which began their relationship as "second-cousins-once-removed" with only a kind of distant family resemblance, are now close kin.

There are really important dance departments in universities and colleges. True, in an educational program, the dance appears as one activity in a general program. But it is there and the dance teacher and the physical education teacher work in closer and closer collaboration. Some of the best dance groups we know—outside the professional field—have developed in these same departments of physical education. And they are so good that professional dancers who see them on tour have developed a healthy respect for their work. The most intelligent sponsors of the more important traveling attractions turn out to be these same directors of physical education, who stand behind other local bookers in bringing dance attractions, even if they cannot, themselves, bring them to their schools. They realize an identity of interest and they have, for years, worked at the building of a dance-educated public.

What is more, there is no territorial limitation on this trend. It is happening everywhere — in Wisconsin, Colorado, California, Kentucky, Louisiana, North Carolina, Virginia, New England.

To us, who follow the dance, this seems a good trend.

With the increased athleticism of the dance in America, the elements of physical education become imperative as a base and a foundation. And, with the increased cultural breadth of physical education, the dance with its composite of artistic elements becomes the final summation of values and the best illustration of the function of physical education. If we dare venture into prophesy, the trend, in future, must be even stronger.

This identity of interest is the basic idea behind the new project—the Jacob's Pillow School of the Dance, which will be housed in the same farm near Lee, Massachusetts, in the Berkshires, where Ted Shawn built his men's group. Beginning, as it does, at the top of this trend, it will use physical education to fortify the dance and the dance to broaden educational principles. While giving quite professional dance training it will so coordinate that training with basic Esthetik that the student-dancer gets much more than mere technique. What the student gets will be dance education with training incidental.

The director, who is realizing here a life-long dream, is Mary Washington Ball, whose whole career as a director of physical education has been one of pioneering and pushing back boundaries. There are other reasons, too, why such an idea should originate with Mary Ball. One of the outstanding graduates of the Savage School of Physical Education, Mary Ball was one of the first in the field to develop a specialized interest in the dance and to see its value to education. That interest was personal. It was simple. She loved to dance. But as a result of it, she has had as much dance training—and as important dance training—as many a leading dancer.

The first was with Mary Porter Beegle. Few people, says she, realize the importance of this great teacher's contribution to dance training and body-building. (Few people, we must add, remember the achievements for which she was known once. She it was who was responsible for the Greek Games at Barnard College before she married Josef Urban, the stage designer, and settled into relative retirement. Byrd Larson, the well-known innovator, was a student of hers—a contemporary in class with Mary Washington Ball, by the way.) Many things that the moderns now use as basic body building were developed then by Mary Porter Beegle.

The new project is an outgrowth of twenty-five years of experience in directing physical education—years spent in active teaching and in administration. The first five were spent in general physical education—coaching basketball, games, stunts—tumbling, even. Miss Ball then taught dancing at the University of Texas for two years. Since that time, she has been at State Teachers College, Cortland, New York, where she has consistently worked to bring the dance closer to the field of education. It is a life of experiments and the farm-school of the coming summer pulls together the experiments of a lifetime—all of them—and, to quote Miss Ball, "starts on a new one."

Because it is new — and because it draws upon long experience—the design of the project is not only broader than any that has gone before but it is very clean-cut and distinct. Already a schedule is worked out. And that schedule —while it allows for rest periods—promises that the old farm, which has seen plenty of activity in recent years, will be a veritable bee-hive during the coming summer.

The dance activities include, as nearly as possible, every form of dance. Miriam Winslow and Foster Fitz-Simons will be there from July first to August third, giving a master class which will have all the breadth of method, for which Miss Winslow, who was one of the first of the contemporary dancers to value the classical ballet and to make use of it in her teaching alongside all other methods including the modern, is well known.

But, in addition to the eclecticism of this training, the school will offer dance activities of every legitimate variety. There will be social dancing, there will be clogging, there will be folk-dancing and there will be country-dancing — learned at the source—in the towns of the neighboring countryside. And the dynamic and vital director of the new project is already at work booking events for the Berkshire Hills Dance Festival, which if her plans carry through, will include Miss Winslow and Mr. Fitz-Simons in their Dance Repertory, a ballet group, a ballroom team, an outstanding soloist, an authority on Folk Dancing and, as a final event, the school's group-production staged with the dancers, who have worked throughout the summer period.

Ted Shawn—the "farmer" who has in past years harvested a crop of significant dances at Jacob's Pillow—will come up to see the final work of the six-week course and will then take over his broad acres again for his own three-week course for concert dancers and advanced students. So this busy farm will be seeing, in one summer, not one, but two, schools of the Dance.

The old farm lends itself to such a project. For, actually it is two farms —the upper farm, as it is called, and the lower. The picturesque buildings of the upper farm will house the girls. Five of these buildings, there are—the farmhouse, the old studio, a camp near the

(*Continued on page* 40)

MME. NIJINSKA *in a typical mood*

Bronislava Nijinska

by **DORATHI BOCK PIERRE**

LA NIJINSKA was the title bestowed upon Bronislava Nijinska by Diaghileff himself a few years after he had refused her permission to use her own name in his company because it might detract from her famous brother Vaslav Nijinsky.

She is a very dynamic person, below the average in height; has pale ash colored hair and bright blue eyes which look straight at you as she speaks. She moves with quick positive movements, is charmingly at ease, yet completely alert and intent. From a tiny gold and ivory holder she smokes a continuous chain of cigarettes which are lighted for her by Nicolas Singaevsky, her husband, manager and director of her ballets, who also acts as her interpreter for she speaks no English. This made interviewing her somewhat difficult but it was amusing too, for I would ask a question then she and her husband would talk in Russian, then both of them would discuss it in French with Nico Charisse after which it was relayed in English to me.

Madame was born in Warsaw when that city was part of Russia. Her parents were both dancers, and like her brother she received her first training from them as a small child. When she was eight years old she studied for one year with the Master, Enrico Cecchetti, and when she was nine she entered the Imperial School in St. Petersburg as a boarding student, living there throughout the eight year term of the school. She was an honor student, and at seventeen she made her debut in a *Pas de Trois,* dancing with Adolph Bolm. This was an unusual honor for the young apprentice, for students usually graduated from the school into the corps de ballet for further training. She stayed with the Imperial Theatre for three years dancing solo parts and was well on her way to becoming a noted dancer. When Diaghileff formed his company to play in Paris for the first time she wanted to go too, but Diaghileff would not have two artists in the company with the same name, so she changed her name and went into the corps de ballet. Her work was so outstanding, however, that many people commented upon it, and Chaliapine and Bakst were so enthusiastic that Diaghileff gave her small parts, first as the bacchante in *Narcisse,* and then the Doll in *Petrouchka,* in which she made a great success.

Today she is world famous for her choreography, but at that time she had no interest in choreography. She watched her brother create his ballets and she marvelled that anyone was capable of doing anything so difficult.

At the outbreak of the World War the Diaghileff company was vacationing in France and Nijinska who had returned to Russia for the summer found it impossible to leave the country to rejoin the company. She had been amazed at how far the modern ballet had developed beyond the traditional ballet as taught in the Imperial school, so being energetic and ambitious she decided to found a school that would carry on the work of Fokine and her brother. She worked for a year before she opened her school in Kiev in 1919, when she was considered the first dancer in Russia.

I asked the name of the school, and after a long discussion in Russian and French I was told "The nearest English translation from Russian would be 'School of Motion,' but it was much more than that . . . it was the school of all movement," although even that does not seem to do it justice. The government offered to support her school but she wanted to be free to experiment with her theories so she refused their aid. She had classes in music, history, design, dance technique, both classic and modern; material of dance, and a class in ensemble work. This was the beginning of her career as a choreographer for she had to create new choreography for this class and as it offered a challenge to her she became more and more interested in it.

Her school had been open for two and a half years and was growing in size and reputation when she received word of her brother's serious illness in Vienna, and she immediately gave up everything to go to him. Getting there was no simple task, however, as it was during the Revolution and travellers had to have permits to go from city to city, and she could not get a permit to leave Russia. She managed to get a permit to go to a place near the border, but being a prominent person her movements were closely watched, making it impossible for her to cross the border. Five times she attempted to leave the country and she was stopped each time. She would have tried more often but for the warning of friends that she was being followed. Finally she managed to get to a sparsely settled place, and after bribing two guards she sneaked across the border late at night, and immediately went to Vienna where she remained with her brother for several months.

(*Continued on page* 39)

Trends in Education

By MILDRED GLASSBERG WEINER

A New Departure

With this issue, the AMERICAN DANCER inaugurates a new department to be called "Trends in Education." This section of the magazine will review events of interest to the dance world which are taking place throughout the country in our schools and colleges.

From the young men and women receiving their dance training in these institutions today, there will emerge teachers with a sound educational background who will be supremely well-fitted to perform their duties intelligently and who will undoubtedly exert a vigorous influence on the entire field of dance instruction. The methods for teaching that are being acquired by these college students are mostly of an experimental nature from which the prospective teacher of the future is expected to draw his own conclusions and develop himself to train pupils with forethought and vision.

Not only are the schools training potential dance teachers, but also dance audiences. This is of great singular importance. The dancers who have been "getting by" with inferior ability and material, will no longer be tolerated by these better-educated audiences. The performers, even now, must in turn educate themselves or be turned out.

This re-education of dance is not a recent innovation, though it has but quite recently been brought to the attention of the public. For almost two decades work has been going on, at first slowly and painfully and now with almost a furious rate of speed. To be out of touch with the field for as little time as one year, one is, upon returning to it, bewildered by new ideas, new names, new leaders. Most exciting of all this news is the fact that the whole trend is led by young people, Americans all, who are inspired by that vision of Isadora's, "To see America dancing!"

It is important for everyone to turn his thoughts to this rapidly developing, dance conscious, educational world.

M. G. W.

A DANCE symposium of eastern colleges for women was held at the beautiful new theatre of the Connecticut College for Women in New London on February 24. Miss Elizabeth Hartshorn organized the meeting. Colleges which sent groups to participate were Pembroke, Providence, R. I.; St. Joseph's College, Hartford, Conn.; Vassar, Poughkeepsie, N. Y., and Wheaton, Norton, Mass. Other colleges including Barnard, Bennington, New York University, were invited to participate but were unable to do so.

It is interesting to look behind scenes at the actual work being done by the schools who sent representatives to this symposium.

Apparently, in all these schools, the Dance Department is under the jurisdiction of the Department of Physical Education and is considered a sports activity. It is hoped that eventually, the work in dance will take its rightful place in the Fine Arts Department. There are indeed some colleges, Bennington, for instance, where this is already a consummated fact. This idea of running the dance program as a sport has filtered down to the students, who have in turn thought of it as an extra-curricular sport program. This attitude has unfortunately been reflected in the manner in which the girls dance.

Most of the schools run required courses in dance (in the Physical Education program) for Freshmen and Sophomores. Juniors and Seniors may elect additional advanced classes. Few if any of these colleges have affiliated courses in other departments as for instance, drama and art classes for work in stagecraft, costume design, etc. Occasionally, art students come to the dance classes to sketch and at Wheaton College one art student did a mural on modern dance. Dance-conscious students *may* elect several courses in other departments, as for instance Wheaton's "The Technique of the Theatre" or Vassar's drama department's make-up class. But these courses are designed for English, Art and Drama students rather than Dance students.

The dance clubs of these colleges are in most cases honorary, in that technique and composition tryouts are held by present members of the club and the club advisors. The groups generally meet once a week and oftener when production is imminent. Choreography is the task of all. Sometimes group members compose, sometimes the advisor does, but most often there is a joining of forces on both sides. This is the desired procedure in all colleges. Other than composition in the Dance Club, no specific classes in problems of composition are given. In few cases is club membership fixed at a certain number.

At several of the schools, some leaders in the professional field of modern dance have appeared in recital and at these times have presented a demonstration class in techniques to the students. Other than that, no member of any group participating in the New London Symposium, has had any training in modern dance outside of college classes.

There seems to be a great need at present for a more coordinated arts program which would embrace music, dance, drama and literature. Much remains to be accomplished and in time there will be changes. Under the system as here described, there is also constant change for the better. The whole venture is still very much in the experimental stage. Most interesting of all is that the schools are perpetually experimenting, and that is what keeps the form ever fresh and ever new. This is one time we must look askance at stability.

As has been the custom with all previous symposia, a particular problem was posed each group beforehand; each in presenting her program, was to base it upon the problem. In this case, each college was to work in experiments in dance, not just to dance. This was the premise of the entire meeting.

The symposium got under way at 4 o'clock, with Connecticut College opening the program. They worked on what is still, at present, a great experiment in dance. They danced Archibald MacLiesh's play, *The Fall of the City,* to records made during its first radio broadcast. While the group did not move well technically, the experiment was most interesting and provocative of thought for discussion and future use. Too much of the movement was slightly reminiscent of Greek Drama and there was little evidence of sustaining movement from one thought phase to another, but this, too, was due to technical inefficiency rather than choreography. Taken by and large, the adventure was vastly successful.

Pembroke College then presented four dances, the experimental quality of which was a distinct puzzle. *The Mechanical Ballet,* complete with metallic cloth costumes, was what might have been a new

idea about ten or twelve years ago. Both this and the *Ode to Youth* are definitely not on the credit side of the Pembroke ledger. The two remaining dances, *Jazz Etude* and *Pavanne,* were excellently turned out pieces of work, the choreography of which was justified by the technical superiority of the dancers. Both were simply built and with interesting contrapuntal rhythmic devices which held the attention throughout. The Pembroke group should compose more dances in that mold. One of the group members is an excellent technician who is superior to many a dance student seen for some time.

St. Joseph's College also presented a *Pavanne* which was treated differently from that of the Pembroke opus, though as successfully. Then followed *March* to music of Prokofieff. The dance was uneven and spotty with some fairly intricate patterns and others of an obvious and trite nature. The experimental part of this group's program was a dance called *Dance Mania.* It experimented with the use of properties by the dancers —in this case, chairs and newspapers. The use of the newspapers was clever and actually had a scheme in the choreography. In thinking the dance over, one feels that it would have been even funnier without them and with the same movement retained. The girls moved well as a group and had a good stage sense.

Vassar College gave, by far, the most mature performance of the afternoon. Though certainly not of an experimental nature, the three dances for Spain which they presented were clear, touching and indicative of intelligent preparation. The rhythm and style were indigenous of Spain yet retaining the quality of universality so important in modern dance. The first of the three, called *Festival,* was far and above the best, next was *Elegy;* and least exciting, but far from poor came *Disaster.*

Wheaton College enchanted everyone in the audience with their gay, vivacious, little-girl quality. They seemed to be having such fun. To be exact, their part of the program might have been called experiment in fun. Seriously, however, I believe it was meant to be experimentation with every day material in a sort of dance-drama presentation. Both dances, *Exam Time* and *Mail Hour Rush,* were much like ballets and were quite amusing. They utilized pantomimic rather than purely dance movement but, since it was well carried off, they deserve not censure but praise.

After the dancing period, supper discussions were held on the following topics:

1. Experimental dance as represented in the afternoon programs.
2. Dance in the colleges.
3. The future of dance.

These symposia are a vital point of communication between schools wherein each may see what the others are doing; in what direction each is going, the growth of scope and choreographical improvement the technical development.

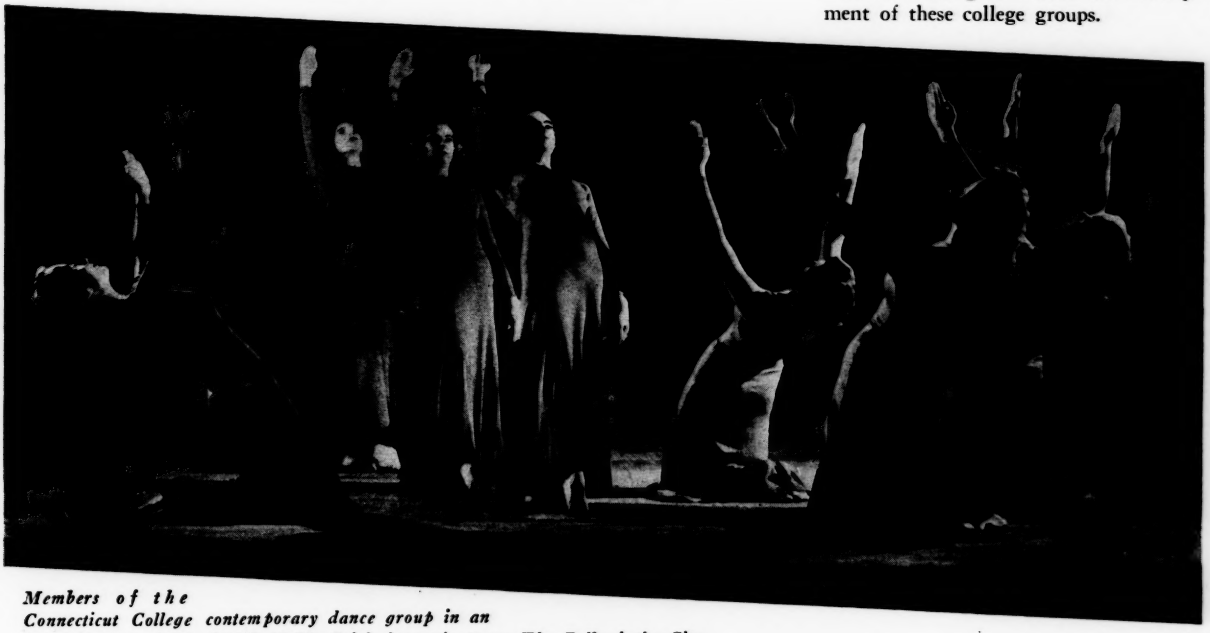
In drawing conclusions for the New London gathering, one may safely say that the meeting was most interesting. One problem which is still to be solved successfully is the matter of tension. There seems to be little or no stress on this important item in the technical training of the college student at the present time. The dancers seem to be playing at dancing rather than to be vitally impressed with what they are doing. This factor will undoubtedly receive attention in time. Meanwhile, it will be exciting to watch the development of these college groups.

Coming Events of Interest in New England Area

March 14—Doris Humphrey and Charles Weidman and groups dancing at Wheaton College, Norton, Mass.
Jose Limon will give a two-hour "master class" in techniques to the Dance Club and Understudy Group.

March 15—State Convention of Physical Education at University of Connecticut at Storrs. The group from St. Joseph's College will give a one-hour demonstration of technique and composition.

March 16—A program in Educational Dance given by the Boston Dance Council.



Members of the Connecticut College contemporary dance group in an interpretation of the Archibald MacLeish dramatic poem, The Fall of the City.

The late LUIGI ALBERTIERI *with his violin—an inseparable accoutrement of his teaching*

Danseur *by* JULIAN FRANCESCO

THE STORY OF MY DANCING DAYS

THE STORY THUS FAR:

Defying his grandmother, whose straight-laced, practical view of life made it impossible for her to understand the boy's abhorrence of a life dedicated to a dime store his wealthy uncle agreed to establish for him in the nearby village, Julian left home one night to hitch-hike to Milwaukee, where he believed both fame and fortune awaited him. Another, equally unimaginative uncle, visited en route, grudgingly provided breakfast, a bed and train fare to the city where, with the aid of some black dye to conceal his Anglo-Saxon blondness, a full-fledged Spaniard with the surname Francesco was born.

Obtaining work in the shipping department of a shoe factory, he enrolled in the dancing school of G. M. Caskey, who, of course, had no means of knowing that his tired and timid pupil fancied himself Terpsichore's gift to the world. Days of hard labor and nights of strenuous dancing combined with meagre meals of the poorest quality served to weaken the body but failed to even bow the spirit.

The Pavley-Oukrainsky and Pavlova companies gave performances in Milwaukee, but still the boy who was staking all his strength on a dance career, was unable to see the concerts, for after covering his meagre expenses he had no money for a ticket. Tramping through the snow as Pavlova's performance magically unfolded in the warm interior, he found himself at the stage door and eventually actually in the presence of The Swan. Several students had gathered to give auditions and, assuming he was one, she called him to her. Falteringly he asked for a picture and her gracious offer to send him one was accepted as a sacred promise which kindled his dreams and provided spiritual sustenance for the difficult weeks to follow—weeks during which he lost his job in the shoe factory and found the barest existence next to impossible.

Selling magazines was my next job. Running the streets from door to door; having more doors slammed in my face than it seems possible until one tries it. After a few months of this, the editor of the magazine drew me aside.

"Well, son," she smiled weakly, "I guess you're no good at it."

"Here is where," I thought, "I get my walking papers."

Jobs for the inexperienced were as difficult to get then as they are today. Employers could see no possibilities in a thin, emaciated-looking youth. The months since leaving home had passed with but half enough nourishment and that of the most unappetizing variety, with days and nights of restless anxiety, loneliness and overactivity. Added to this disadvantage were my various mysterious mental complexities. My own ego was completely submerged. I was a great Spanish dancer—everything about me would be seen, felt or experienced as I imagined a Spanish dancer would experience them. This now seems to me to explain why I was such a misfit in all practical matters, and why people found it almost impossible to become friendly.

Of course, I did not have the audacity to go about telling my secret. In changing my name and the color of my hair I had gone far enough—as a Spanish dancer. Naturally enough, everyone tried to make a friend of the starving young, pale-faced kid who had ceased to exist, instead of trying to win the friendship of the great Spanish dancer, who was even then trying to learn Spanish from a second-hand English-Spanish dictionary.

"Julian," the editor was speaking from behind her littered desk, "is there anything you *can* do—besides trying to sell our worthy magazine?" She sounded more than a little sarcastic. The Spanish dancer overlooked the discourtesy as the American boy stammered an answer:

"Well—yes, mam, I can take shorthand and operate a typewriter. I had a business course during High School."

The business course mentioned was, of all my studies, the biggest bore. The greater part of those classes had been spent in mischievous nonsense, throwing paper-wads at the girls and generally irritating the teacher.

"How many words a minute?" queried the editor as she searched for something beneath her ample desk.

"I'm a little out of practice on shorthand, but I can still typewrite—I guess."

"Just a minute." She drew forth the Telephone Directory, searched hurriedly through its pages and called a number.

"Hello—Miss Davis? . . . Yes, indeed! . . . Are you still in need of that secretary you spoke about? . . . There's a young man here . . . Yes, a young man . . . He says he can . . . All right . . . I'll send him out right away . . "

She hung up the receiver threw the directory beneath the desk and turned to behold my gleaming expression.

"Miss Davis is a novelist. Needs a typist right away." After writing the address on a card, she bid me speed with all haste to the home of the novelist. It turned out to be a Mansion settled in a great forest of pine trees bordering the shores of Lake Michigan. A butler greeted me at the ornate iron door. Through great sombre rooms carpeted with thick Oriental rugs I followed a maid to the second floor.

"A young gentleman to see you, Miss Davis." I was ushered into a large room filled with couches, divans, sofas, tabourettes and, among other things, a grand piano. My first impression of Miss Davis was that of a Sultana perched upon a throne of colorful pillows at the far side of the room. About her were scattered books, papers and bric-a-brac.

"There is a typewriter in the room beyond. Go in; warm up. I'll be with you in a moment."

Within a week Miss Davis had learned more about me than even my Grandmother knew. She encouraged my ambition to dance.

"You've a good body—well-proportioned figure, but never forget that it is only a start. In any art, whether writing, painting or dancing, there is a difficult technique to master."

Before the winter was over, the novel was completed to her satisfaction. I had visions of being jobless again. We discussed episodes of the plot, conversations and characters for hours on end. Perhaps I was of more value to her in this way than as a typist. My experience contributed nothing, but my capacity to dream, to imagine things so completely that they became more real than the reality, seemed to give her the inspiration she sought. In her writing she lived constantly in the same land of make-believe. It was in this world that we met and lived and became friends.

"You know, Julian," she exclaimed one day, "you need to go to New York to study. There are masters of the dance there who can prepare you for the career you want."

"Egypt seems about as probable," I answered.

"Not at all. I must go to New York to get this book published. I'll need a secretary to rewrite it if necessary—so come along!"

I laughed. She couldn't mean it seriously.

There we were in New York a week later. A suite of rooms for Miss Davis and her secretary had been engaged in advance in a downtown hotel by her wealthy father. She discovered that all the dancing schools were uptown. We moved the next day. An entire top floor of a very swanky hotel was set aside for us, roof-garden and all. The view was magnificent. St. Patrick's Cathedral loomed just out of the window. All Fifth Avenue lay glittering in the winter sunlight.

Some one suggested the studio of Luigi Albertieri as the most promising place to study. After being outfitted in the latest New York manner with stiff collars, white gloves and a cane, I introduced myself to the maestro Albertieri.

"Come back tomorrow at ten with practice outfit on." My reception was short and sweet. The maestro bounced into the classroom, Miss Davis paid the bill for a month of dancing lessons and a great Spanish dancer felt his heart beating in his ears.

When tomorrow finally arrived, ten o'clock found me in the classroom hanging restlessly upon a practice *barre* and shifting uncomfortably from one ballet-slippered foot to

(*Continued on page* 38)

We're on Our Way!

The Dancer's Federation of Hollywood, California, Achievements and Aims.

by **DOROTHY S. LYNDALL**

DANCERS and dance teachers everywhere have long been faced with two major problems. The first, an adequate wage scale for the professional dancer—the second, the offer of a lucrative profession to students at the conclusion of their training period. Hand in hand with these two problems goes a third problem, minor perhaps but nevertheless essential to the complete fulfillment of the first two. This third problem is that of the development of a greater dance audience. This greater dance audience will increase the demand for dancers and dance programs and this increased demand will help bring about better salaries.

These problems are faced by dancers almost everywhere in America and here in Hollywood there was one other vital problem—namely: the fact that dancers appearing in the world famous Hollywood Bowl were not being paid while all other artists appearing there were receiving fair compensation for their services.

Faced by these combined problems, a group of interested and indignant dancers met to discuss what could be done here to better the condition of dancers. From this first meeting in the summer of 1937 grew the now powerful and far-reaching Dancer's Federation of Hollywood, Cal.

It was decided at this meeting that there was an imperative need for a union of all dancers. Then a survey was made as to the various classification of dancers and it was soon discovered that there would be widely differing desires on the parts of various groups of dancers, as to what should be accomplished by such a union.

For example, the night club dancers hoped to achieve certain things and these things were quite different from those desired by the modern concert dancers. All, however, agreed that some form of union or organization which would work for the benefit of all dancers was greatly to be desired.

Now as the survey of the various types of dancers was being made it soon became apparent that the Federation could not be a union, as so many of the dancers were already covered by various branches of the A. F. of L. The Federation, under one of the unions to which dancers already belong, asked for local autonomy so that the dancers could take care of their own problems. This was refused because of the fact that Screen Actors Guild, A.G.M.A., A.G.V.A. and others include dancers in their membership and this refusal will probably hold good until such time as the "4 A's" form one big union, under which dancers can have a department, directed by a dancer, to attend to the problems of dancers.

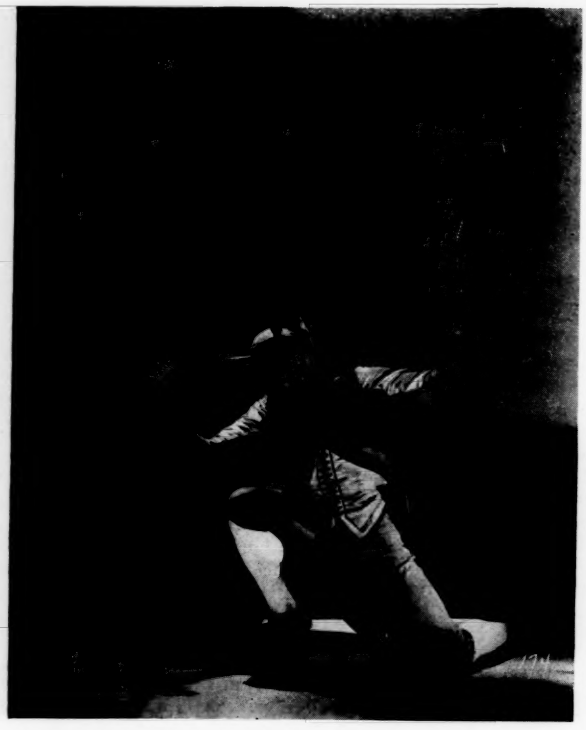
So, faced with these facts, the problem was, what could the Federation do? After two years of constructive work, which has achieved a great deal, it would appear that the Dancers Federation has formed a horizontal committee over the vertical fields in which dancers appear.

Since the first momentous meeting in 1937 several very definite things have been accomplished. *First*: The wage scale of night club dancers has been raised. There was a very difficult period of "working through" to this new wage scale. Objections were raised—endless adjustments had to be made, there was and still is some opposition from the dancers themselves. Yes—the "working through" period is far from being completed but day by day, reports from dancers prove that the raised wage scale is in operation and is greatly appreciated. *Second*: The dancers appearing in the Hollywood Bowl Ballets now are paid both for rehearsals and performances. This achievement is a high spot in Federation history as it is something long desired by all dancers on the Pacific Coast and it rights a wrong which was a blot on the artistic reputation of the world famed Bowl.

While the Dancers Federation primarily had in mind the economic welfare of the dancer they have in no respect overlooked the equally important artistic side of the dancers' well-being. Two notable developments have been made in this field—*first*: the organization and sponsorship of a permanent ballet company. This permanent ballet company will be able to furnish the dancing for Hollywood Bowl, opera ballets, out-of-door festivals, pageants and similar civic occasions. The first audition for the permanent ballet was held last August. Eighty dancers registered for the audition and from these thirty-two were chosen as a nucleus for the company. The audition was given individually, before a non-partisan board who were neither teachers, dancers or choreogra-

(*Continued on page* 38)

PAQUERETTE PATHE
who appeared with her group at the Los Angeles Museum in a program sponsored by the Dancer's Federation.



ANDRE EGLEVSKY *as Devil in the Ballet Russe's Devil's Holiday.*

Dance Events Reviewed

Critiques and News from the East and West

by ALBERTINA VITAK

TED SHAWN *and his MEN DANCERS in Jesu, Joy of Man's Desiring.*

—Shapiro Studios

TED SHAWN AND HIS MEN DANCERS,
***Carnegie Hall, February* 20-21-23.**

O, Libertad! **has already been reviewed in detail in these columns. There were a few slight changes, all for the better. The third part Kinetic Molpai was much improved and better costumed. As a whole it is a quite ingeniously wrought work in that some episodes are realistic to the last degree and others are abstractly treated with some wide jumps between. Yet all are strung together in coherent and more or less integrated fashion, for which Jesse Meeker deserves a lot of the credit as his music holds the dances together remarkably.**

Mr. Shawn was dramatically convincing as the Soldier though the latter part of it was overlong. He often spoils an effective piece of dancing by jerking his arms to accent the music, an odd style.

The high spot of the work remains the Olympiad. The very strength of the company lies in its fresh vigorous athleticism best typified in this group of sports dances.

An interesting bit of drama not programmed was Ruth St. Denis throwing a flower to Shawn from her stage box and his gracious acknowledgment of it.

The second performance presented the new *Dance of the Ages,* a work of prodigious proportions. It might well be subtitled Dance History of the Universe as its theme is just about the most complex and all encompassing that has yet come this way. For instance in Part I the movement quality is based on the element fire, the level of Human Culture is tribal and an arch type, A Shaman Priest; Part II—element water, city-state culture, poet-philosopher arch type; Part III—element earth, democracy culture, politician-demagogue arch type; and Part IV—element air, beyond democracy culture, creative artist arch type (Shawn being in each case the arch type). The elements were successfully interpreted especially the water section with its many water rhythms and patterns, a brook, or the sea gently rolling, surging and swelling, its waves dashing against cliffs, all ending in an effective tableau depicting ascent by evaporation. But many of the associated ideas (each of the four parts was again divided into many subsections covering just about everything) grew too complicated or were beyond the confines of a dance program. That Shawn succeeded as far as he did is a tribute to his imagination and theatre sense. His greatest mistake was in treating all of it in a too decorative graceful style. In fact this criticism and that of repetitiousness can generally be applied to most of Shawn's compositions.

The final program had more variety of dances if not always of style. *The Dome* another new work was music visualization of several Bach works. Of these *Chorale,* by the group was striking in its simplicity of design and execution. *Bourée* by talented Barton Mumaw was the most original and was the outstanding contribution of the evening. Mr. Mumaw has wonderful control, moves like a panther and is apparently as strong as one. His *God of Lightning* was also very good. The *Green Imp* was an imp to the life as done by Sam Steen. Fred Hearn is a first rate dancer with an ingratiating personality and deserves praise for several solo dances on the program, as does Wilbur McCormack. The *Jacob's Pillow Concerto* was novel. It sought to give an impression of the mornings spent at work in Shawn's studio in the Berkshires. The *Pyrrhic Dance,* done by the group to their own singing accompaniment was interesting. Mr. Shawn did some of his best work in four dances based on American folk music. Other members of the group deserving men-

tion are Frank and John Delmar, Frank Overlees, Harry Coble and John Schubert.

Shawn and the group all work like Trojans and the performances are examples of splendid discipline. However, it is certain most of the works would be vastly improved by better costuming. Nudity becomes monotonous after awhile and I'll wager that all of the company's costumes can be packed into one trunk.

●

RADIO CITY MUSIC HALL, *February* 3.

A Ballet to Chopin music immediately brings to mind *Sylphides*. But the lovely classical Ballet devised by Florence Rogge was in no point similar except in the quality of reverie. The Music Hall corps is excellent and did full justice to the effective groupings as opposed in design to the solos by Leda Anchutina, Marie Grimaldi and Paul Haakon. Mr. Haakon has an incomparable faculty for covering space horizontally as well as vertically. His dancing never fails to stimulate by its force and exuberance. One can't help but think how very valuable he would have been in the Ballet Theatre Company which was just around the corner.

●

KATHERINE DUNHAM AND GROUP, *Windsor Theatre, February* 18.

The disappointing fact is that Katherine Dunham has done very little with the wealth of material of her race in spite of her long sojourn in the West Indies made possible by a grant from the Rockefeller Foundation and a Rosenwald Fellowship. The dances she presented showed neither authenticity nor unusual creative ability with not even unusual technical skill to recommend them. Shimmy and hip swaying and here and there a bit of ballet (!) comprised most of the movement with Miss Dunham herself scarcely fulfilling her classification as a dancer though she has a good stage presence and dramatic quality. The whole performance was more nearly arranged for a Harlem or Greenwich Village nite club than for a serious student of dancing.

Several members of her company were outstanding notably Lawaune Kennard and Archie Savage.

●

ANNA SOKOLOW, *Dance Theatre Y. M. H. A., February* 18.

Anna Sokolow has been in Mexico City since her last appearance here. In that interval she has softened her style considerably. Gone was the almost harsh, defiant, manner and the sharp angularity that was so distinctively hers. The change is not always for the best as a composition like *Case History No.....* seems to have lost some of its power. Still it is a change which will allow more future development than her former brittleness. However a new long work *Songs for Children* was not satisfactory from many points. It has no striking movement to speak of and requires too great a strain of one's imagination to see any of the meaning or connection with such subtitles as "At one o'clock the moon comes out" or "The alligator's lament" or "Mama, I want to be of silver" (lyrics by Garcia Lorca). Another new dance *The Exile* was dramatically moving though not a particularly distinguished arrangement.

Miss Sokolow shared the program with Alex North, who has composed music for many of her dances and whose work is so outstanding.

●

JULIA LEVIEN AND GROUP, *Labor Stage Theatre, February* 25.

In a debut program Julia Levien proved to have grace, assurance, good lines and a pleasing personality. She also has a subtle dramatic quality to her movement.

Free modern in style, her widely varied compositions included several dances of the Isadora Duncan school dedicated to Isadora, and a suite entitled *Hebraic Heritage*.

Her group were just youngsters, students really, with more of the intense earnestness of youth than skill.

●

BALLET THEATRE, *In Retrospect.*

There was really more than could be assimilated in so short a space of time by even the most ardent balletomane. Several new works were given only once and then followed so fast upon one another that it was almost bewildering. No doubt the repertoire will be sorted over and changes made as there had been no preliminary showings to test strength and appeal so that the next engagement (?) should be decidedly something to look forward to. Yet there is place and even need, perhaps, for more ballets in the future repertoire. These might well be by the moderns (why not?) Martha Graham, Doris Humphrey, Charles Weidman or Hanya Holm and certainly Catherine Littlefield whose work on American themes are so representative and outstanding.

Some of the things that stand out in memory (aside from *Jardin Aux Lilas* and the good taste shown in most of the presentations) are not necessarily always those which were most showy at the time. One is *Dark Elegies* (more a dancer's Ballet than one with wide appeal) and Nina Stroganova for her role in it and for the dramatic power with which she executed the final movement of a slow walk off stage. Another are some of the imaginative individual bits, of which there were not enough in Eugene Loring's *Goof*, such as Annabelle Lyon as the Fever (!), or Miriam Golden as she gets the Goof down with a high arabesque. Another, an interesting side light, was the evening Fokine and Bolm stood on the same stage—for the first time in many years.

I feel and hope very strongly that this opening season was but the beginning of something more important than just another new company. We shall see.

●

THE NEW DANCE LEAGUE, *Grand St. Theatre, February* 9.

The new Dance League presented its midwinter recital at the Grand Street Playhouse to a warmly appreciative audience. The choice of the theatre was a poor one, great as may be the Playhouse's history as the

(*Continued on page* 36)

ANTON DOLIN, *a performance caricature by Val Arms.*

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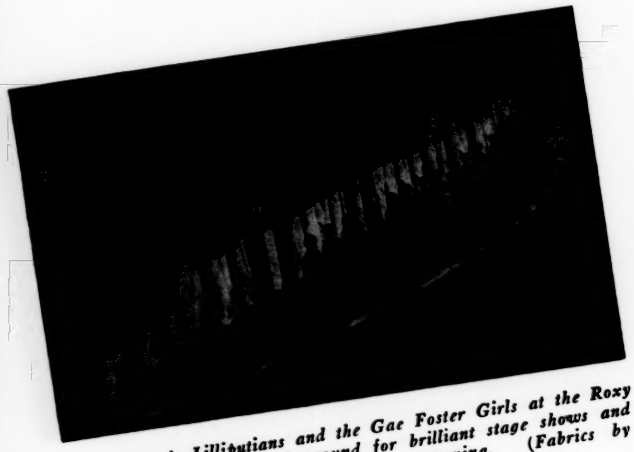

Fred Roper's Lilliputians and the Gae Foster Girls at the Roxy Theatre, noted the world around for brilliant stage shows and sensationally beautiful and unusual costuming. (Fabrics by Gladstone.)

Some of the many shows for which Gladstone Fabrics have been chosen are pictured here; l. to r. New York World's Fair, 1939; One for the Money; Billy Rose, Diamond Horseshoe Revue; The Vitale Fokine Ballet with Patricia Bowman and Paul Haakon; Streets of Paris; Yokel Boy; A Can-can number at the Conventions; Too Many Girls; Very Warm for May; Hellz-a-poppin; Ballet Theatre; Manhattan Melody, Radio City Music Hall.

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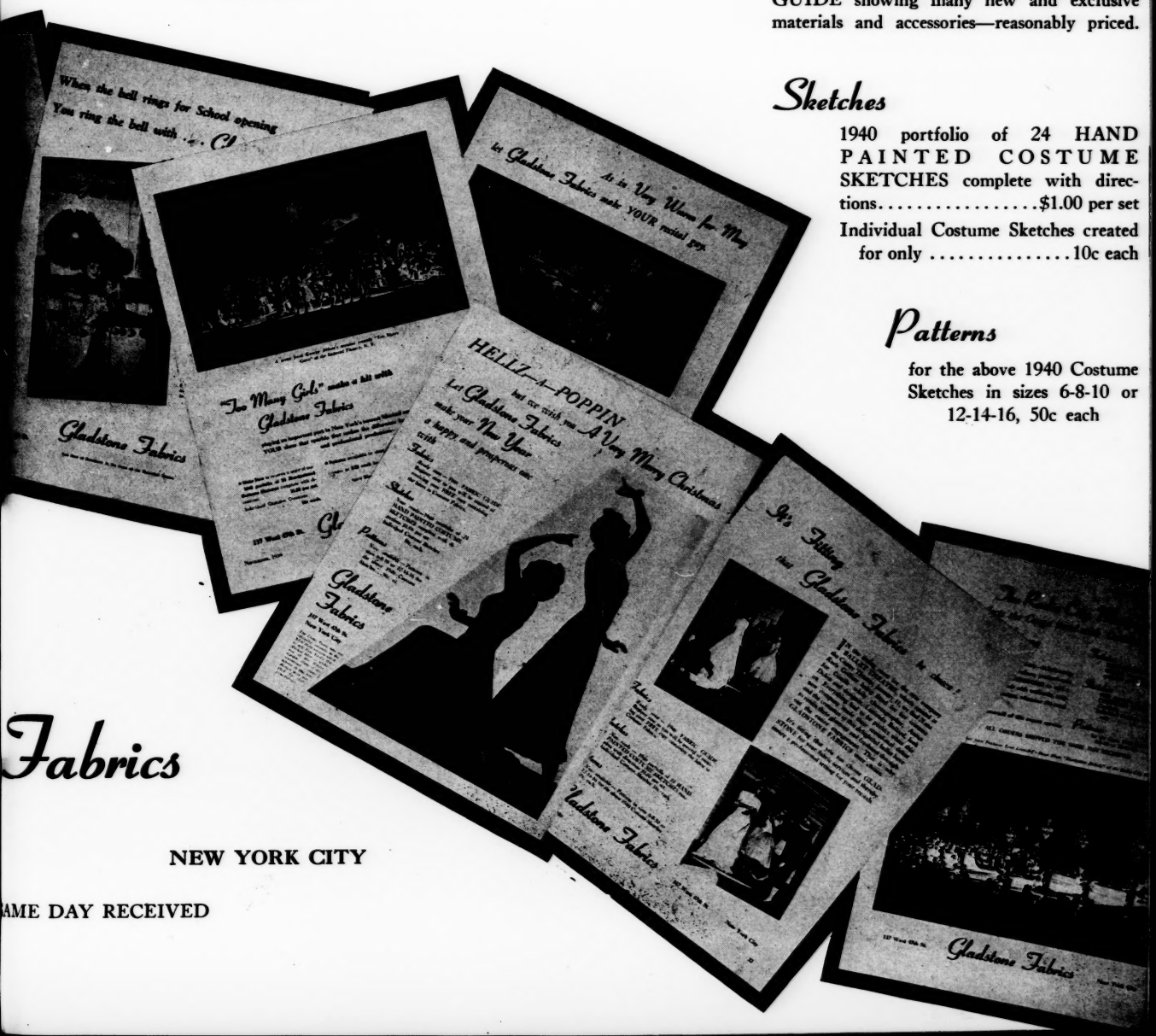
Patterns

for the above 1940 Costume Sketches in sizes 6-8-10 or 12-14-16, 50c each

When the bell rings for School opening
You ring the bell with
Gladstone Fabrics
"Two Many Girls" make it All with Gladstone Fabrics
HELLZ—A—POPPIN
but see with you A Very Merry Christmas
Let Gladstone Fabrics make your New Year a happy and prosperous one
Gladstone Fabrics
Gladstone Fabrics
Gladstone Fabrics

Fabrics

NEW YORK CITY

AME DAY RECEIVED

NADJA, *who is still ill in New York*

Foot-Notes—

CATHERINE LITTLEFIELD has been signed to do the dances for the new musical *American Jubilee*, which will be a feature of the World's Fair 1940, and Paul Haakon has already been engaged by her as a soloist. It is expected that Haakon will dance with Dorothie Littlefield.

•

SHABELEVSKI, who has recently dropped the Yurek which Col. de Basil gave him as a first name, sailed March 8 for Buenos Aires, where he will be guest artist with the ballet at Teatro Colon for the winter season of 1940. He expects to return to this country in November.

•

IRINA BARONOVA, having finished *Florian* for MGM, is in New York working with Anton Dolin and a small group from the Ballet Theatre, which, some believe, will be the nucleus of a new *ballet intime*.

•

KAY, KATYA and KAY presented their version of an incident in an eighteenth century drawing-room in a recent Radio City Music Hall show.

THE DEL OROS, *Vadja and Guillermo, who will be seen in concerts on the East Coast next season*
—*Oggiano*

•

SERGEI TEMOFF *and* FRANCES FORNTWORTH *in* SERENADE, *a number from their concert repertoire*
—*Voss*

GEORGE BALANCHINE is expected to create four ballets for the Ballet Russe de Monte Carlo: *Apollo Musagete, Baiser de la Fee, Card Party* and *Lieutenant Kije* (Prokofieff). The company is also expected to restore *Les Elfes, Bogatyri, Copelia,* and to introduce one new ballet by Massine, *Crazy Cat*. However, announcements for the spring season which opens at New York's Metropolitan Opera House March 26 only include the first three revivals and *Le Beau Danube*. The principal dancers remain virtually the same as last season: Alexandria Danilova, Leonide Massine, Alicia Markova, Igor Youskevitch, Mia Slavenska, Frederic Franklin, Nini Theilade, Andre Eglevsky, Nathalie Krassovaska, Marc Platoff, Lubov Rostova, Roland Guerard, Lubov Roudenko and George Zoritch.

•

LA TRIANITA will be seen in concert at the Guild Theatre April 14.

•

KATHERINE DUNHAM and her dance group settled down for something like a regular run at the Windsor Theatre with performances, both afternoon and evening, on March 17, 24 and 31. New numbers to be introduced include *Bahiana* (new to New York) and a shortened version of *Bre'r Rabbit and de Tah Baby* programmed as *Plantation and Minstrel Dances* from the *Ballet "Bre'r Rabbit." Bahiana* features one addition to the company—Candido Vincente, a guitarist.

•

FREDDY WITTOP, who three years ago presented his now famous *Espagnolade 1900* in Paris, returned to the United States recently and is planning a New York appearance. •

THE DANCE ARCHIVES of the Museum of Modern Art, a gift of Lincoln Kirstein, was formally acknowledged with a critics' and press preview March 5. The exhibit will be featured throughout the month of March. •

LA MERI was presented in a lecture-demonstration on the principal forms of Indian Dancing illustrated by the performance of the basic technical details and dances typical of each school at the New York Junior League March 6. The occasion was sponsored by the Museum of Costume Art and Guido Carreras and Mme. Le Meri alternated as commentators.

HANYA HOLM and her dancers finished their second transcontinental tour with the announcement that research reveals that in three years they have given 115 performances in twenty-four states and seventy-two different cities. While the dance teachers and clubs of colleges are still the chief sponsors, it is significant that other engagements are being offered by municipal, musical and artistic organizations. There will be two more New York performances in April—April 7 at the YMHA and April 13 at the Washington Irving High School.

•

ANGNA ENTERS begins her second transcontinental coast-to-coast tour this month.

•

SERGE TEMOFF is appearing in concert in Montclair, N. J., April 13. The program will include *Carnaval,* with Frances Forntworth and Charles Eggert.

•

HARRY HAMILTON, who has been with the Metropolitan Opera the past two seasons, is returning to the concert stage.

•

THE MIXTECO TRIO arrived in New York February 21 en route to Rio de Janeiro, returning here in the fall to fulfill engagements.

•

TAC CABARET presented a variety program, *New Faces in the Dance,* featuring Dorothy Bird, Blanche Evan, Bill Matons and Group, Kathleen O'Brien, Sydney Stark, Susan Remos, Roger Dodge, Fanya Shockem, Bruce Mero, Eva Desca, Lee Sherman and Sophie Maslow and her group, at the Master Institute February 22.

•

WINSLOW and FITZSIMMONS will be seen in concert at the Guild Theatre April 7. All of the new repertoire they have been creating at Chapel Hill will be a feature of the New York performance.

•

THE AMERICAN SQUARE DANCE GROUP held another Open House Folk Song and Dance Party March 9. Margo Mayo arranged the demonstration and teaching of a new group of foreign folk dances.

•

CHIEF LITTLEMOOSE is in charge of a series of programs to further authentic American Indian art in the form of music and dance at the Wigwam Studios in New York.

THE KAMIN Dance Bookshop and Gallery was the scene of a reception given in honor of Ted Shawn and his men dancers February 19, preceding their Carnegie Hall series. Later the Kamin Gallery was the setting for an exhibition of photographs, programs and books on the same group.

•

MIRIAM MARMEIN will give a lecture recital at Peabody Playhouse, Boston, Mass., April 6. She will be assisted by Dorathie Darling and Edith Smalley, pianists. The program is under the auspices of the Boston Dance Council.

•

VALESKA GERT will give a recital at the Barbizon-Plaza March 15.

•

LOU WILLS reports: Lavinia Likely is on the road with Shubert's musical *Three for Three.* . . . Roberta Wynne, acrobatic dancer, who has been playing night spots in the east, is at present in Asbury Park, N. J. . . . Lucy Greeno is back after an absence of five months, getting new material. . . . Bobby Brandt, sensational child acrobat, is in Florida recuperating from the flu. . . .

(*Continued on Page* 37)

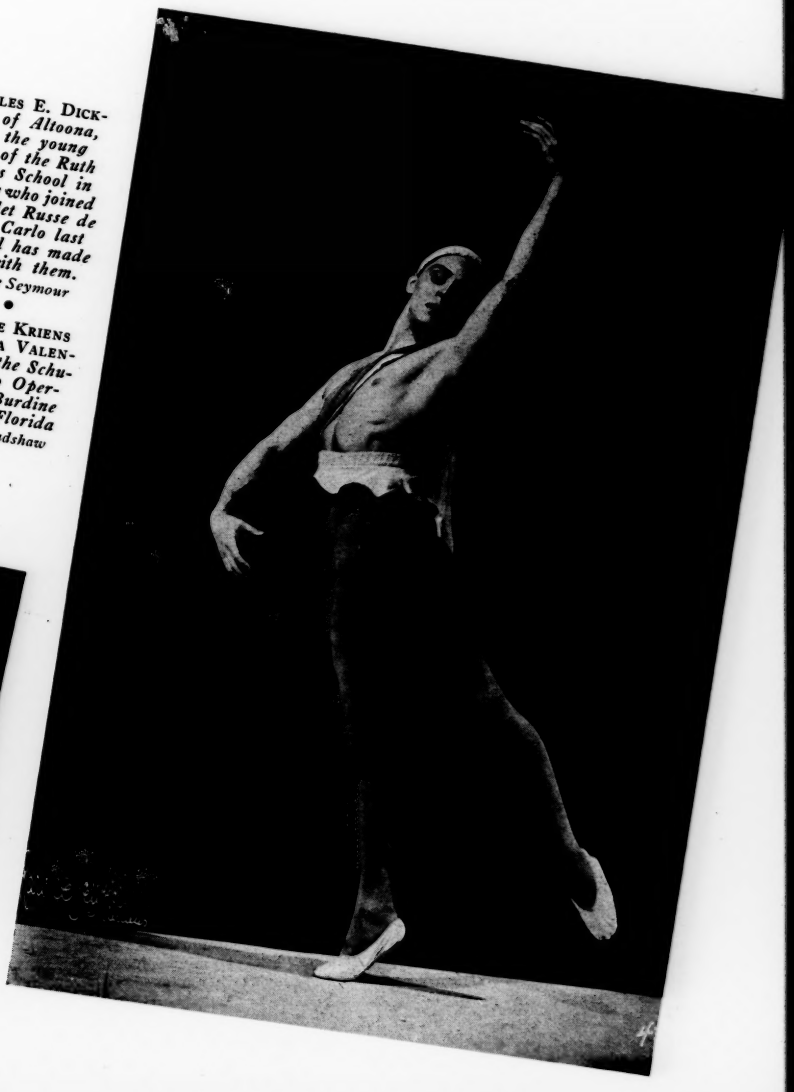
—*Bruno*

THE DE MERANVILLES *who are currently dancing at the Casino Russe*

CHARLES E. DICKSON, *of Altoona, Pa., the young pupil of the Ruth Barnes School in that city who joined the Ballet Russe de Monte Carlo last year and has made good with them.*
—*Maurice Seymour*

•

CHRISTINE KRIENS *and* VALYA VALENTINOFF *in the Schubert-Gallo Operettas at Burdine Stadium, Florida*
—*Frank Bradshaw*



Via The Grape Vine

by **VERITAS**

Havana critics have acclaimed Mary Raye and Naldi, who are at the Casino Nationale, as the greatest dance team ever to have appeared on this tropical island. The magnificent aerial gyrations of these dancers cause many bravos from their enthralled audiences.

•

Georges and Jalna are at the Roney Plaza, Miami, after having completed a successful Chicago engagement. Wonder if Georges will manage to return with his becoming tan despite the horribly cold weather Florida has had this season.

•

Caught St. Clair and Day at the Roxy a few weeks ago. They were splendid. This couple is coming up rapidly and their work is improving beautifully. The feminine half of this duo is, in the humble opinion of the writer, the most glamorous girl among dance teams. Incidentally, Maurice has grown a mustache—competition in glamour?

•

Fawn and Jordan are still performing at the Cafe de la Paix, St. Moritz Hotel. Wish Fawn would give a bit more in her dancing —it is a shame she has neglected her extensions after having had such fine ballet training.

•

Federico and Rankin are very busy these days—what with a new apartment and new dance material. It is generally believed that teams quarrel most of the time—not so with these two. Overheard a conversation at the Conga one evening which certainly sounded like newlyweds. Freddy and Babs as they are called by their friends, are full of fun and one always has such a pleasant time in their company.

•

Spent an interesting afternoon in Alberto Galo's studio the other day. I visited all the rooms and saw dancers struggle and strive for perfection in routine. But, the best of all, is the torture chamber, the studio presided over by Joe Dilgor. There are all sorts of gadgets here for stretching, reducing, body building, etc.; Joe keeps an eagle eye on his pupils and when they grunt or groan because a muscle is a bit uncomfortable, he just grins and says: "Oh, don't be a sissy—wait until you get on that machine over there." He certainly turns out some happy people. Especially the girls who have to run to the dressmaker to have their gowns taken in a few inches. Margie, a cute little Armenian trick, told me that she is sure Joe sits up nights inventing various exercises but they are worth his loss of sleep, they are that effective.

•

Watched Nitza and Ravel practise a lovely waltz. They are a rather new team and very promising.

•

It has been said that Mario and Floria are severing their partnership on account of Floria's impending marriage. By the way, I did not know that Mario has a passion for singing. He is dreaming of the days when he will hear only the mellow notes of La Martinique's attractive songstress.

Just a word from the newly discovered North Pole, Miami, where Ramon and Renita are vacationing. Undoubtedly, they are basking on the sunlit snowy shores. Between snow baths, Ramon is managing one of the beautiful rooms of the Royal Palms Hotel in Miami Beach.

•

Tony and Renee De Marco, also in Florida, are enjoying as usual the marvelous success wherever they go.

•

Those nice youngsters, Ruth and Billy Ambrose open at the Edgewater Beach Hotel, Chicago on March 1st. Here's hoping the Ides of March brings them lots of good luck.

•

Enrica and Novello are entertaining delighted crowds nightly in the Terrace Room of the Hotel New Yorker. They just came to town from a most effectual contract at the Colony Club, Chicago. Enrica's dancing is the most clean cut of all the exhibition ballroomists.

•

The De Maranvilles are at the Casino Russe where I hear say they will be until June.

•

There must be plenty of opportunities in the direction of the setting sun because Richard Stuart and Flora Lea heeded Horace Greeley's: "Go West, young man," and found themselves busy for eighteen months. They broke all records at the Hotel Lowry, St. Paul, Minnesota, with a twenty-two weeks' stay. Their outstanding number is still the Cape Dance wherein Dick, while playing castanets, nonchalantly tosses Flora Lea through the air.

•

Another team has had an amicable separation—I mean Donald and Dreama. The former is now associated with the Henry Weiss booking office (why not give a helping hand to your dance friends, Don?) while Dreama is beautifying the ladies in a well known beauty shop.

•

Pittsburgh had better watch out for Brantley and Linda at the Nixon Cafe. A guest is liable to find the lovely Linda in his soup one night—their lifts and tricks are that sensational.

•

Dorothy Stone and Charles Collins at the Beverley-Wilshire Hotel, Los Angeles. Following this engagement, they hope to go into the Empire Room, Palmer House, Chicago. Charming duo, these two. Their dancing is always effervescent.

•

Quite a change for the better in the always comely Marlyn's comeliness since she lost weight. Unfortunately, she was ill but Michael continued with the Champagne Hour during her absence. The patrons of the Rainbow Grill welcomed this handsome team upon their return to the floor show.

•

One of the most promising pair of dancers, Pancho and Dolorese, will be at the Ambassador Hotel, Los Angeles, at the time this column goes to press. We hear, following many rumors, that Dolorese has forsaken her plans for marriage and has decided to continue with her dancing career. My goodness, is there a marital epidemic?

•

The Paulens plan to travel to Chicago soon for dance assignments. On March first they did their Galo routines at the Beekman Towers for Oscar Duryea's ball.

•

Colorful postal card comes from Daryl and Dale who are in their fifth month at the Sans Souci, Havana. Dale writes that he has a difficult time concentrating on his work what with so many fascinating black-eyed senoritas everywhere.

•

La Conga present Florence and Alvarez in its scintillating review. When will Alvarez come up to date in his material? I like the orchestral arrangement of the *Bolero,* though.

•

Complaint—There should be a law against a four day notice on a week to week contract. Gabriel and Giralda were in the middle of their sixth successful week at a club when the management suddenly gave them a dismissal. Why don't dance teams take this matter up at their next A.G.V.A. meeting and insist upon no less than a two week notice?

•

Estelle and LeRoy, some years ago voted as the best looking team on Broadway, are a terrific hit at Loew's State Theater, New York. They are offering a new style of work which is novel and entertaining. Between engagements, Estelle and LeRoy are partaking of their good fortune in a Long Island mansion, which is the result of their years of conscientious artistic endeavors.

•

We are happy to hear that Jimmy Vernon of the dancing Vernons, is back at La Martinique and enjoying good health after a serious appendectomy.

•

At long last, we are convinced that there is reward when will power and hard work bring results wherever they are applied. The finest example of this is Teddy Duano, who after his tragic misfortune months ago, has overcome the doubt of physicians that he would never dance again. Teddy and his new partner, Rita, have completed eight routines. They open at the Bismark Hotel, Chicago shortly.

•

Alberto Galo is developing a different trend in exhibition ballroom dancing which he is teaching to the newest teams. Galo's ideas have been most successful and the many young faces seen at his studio are proof of this.

•

Harrison and Fisher had a wonderful stay at Radio City Music Hall with their standard number, *Amphytryon 40.*

•

A card from Maurine and Norva who are dancing in Buenos Aires. A motion picture producer, who saw them in *Flying Down to Rio* engaged them for a Spanish film to be made in the South American city where the team is now appearing.

•

The Hotel King Edward, Toronto, Canada, is featuring one of the foremost trios in its entertainment, none other than Kay, Katya and Kay. This threesome were performing in and around Chicago prior to accepting the above contract. All of their routines are interesting but the most enjoyable is the amusing *Doll Dance,* where the two boys assist Katya in changing from her sophisticated gown to a dainty doll costume. One is almost tempted to kidnap Katya, she is so adorable and toy-like.

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

Published in 1820

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from February issue)

What would be more ridiculous than to see the most important characters, such as heroes, and divinities, dancing with rapidity at a time when interest should be raised by gentle and pathetic action? Composers who would exhibit pantomime in this style, are defective even in those gestures and positions they pretend to execute by extravagance of method. How widely different is this affectation from a true imitation of nature!

It is impossible that an actor, constrained to observe the rules of such a system, can express himself with grace or ease; nor can he find any opportunity to give vent to the feelings that agitate him. His spirits receive a damp, and his gesture partakes of the same quality, and he performs his part ineffectually.

This new method, indeed, considered in its most advantageous light, and even when sustained by talent, must ever appear paltry and insignificant, producing only the effect of a puppet set in motion by wires. To such a pass must come a performer, who falls into the hands of a composer of this class, that would bind him to observe the rules of this school, in order that he might, as it were, sacrifice him to the extravagant idol of innovation. Follow rather the rules of truth and beauty:

" . . . i'vo' credere a'sembiante,
Che soglion effere testimon del core."

(Dante.)

NOTE: We shall here quote some verses by Riccoboni, which occur very opportunely to sustain our argument, and to assist young performers in counteracting the force of bad example. The poet is addressing an actor:

"Non stuper se ti esamino e ti squadro;
Quel moverti per arte e col compasso
Ti rendon, se nol sai, scipito e ladro.

Per numero to calcoli ogni passo,
E per linea le braccia stendi in giro
Con molta attenzion per l'alto e il basso.

Talor bilanci unguardo ed un sospiro
Volgi il capo, e la mano movi, o il piade
A battuta, quat canta un semi-viro.

. . . . . .
. . . in te ogni membro se contiene
Cosi che un parte, un resta, e uno altro riede.

Parmi veder, come soventi aviene
Quei fanciulletti che un pedante in scuola
Ammaestra per porli in su le scene.

Imparata che s'han la cantafola,
Che devon recitar, guegle innocenti
Ti fan cinque o sei moti ogni parola.

Non crederesti, e pur non altrementi
Far ti vedo talor comico sciocco,
Tanto prodigo sei di movimenti."

(*Art. Rappres. C.2.*)

CHAPTER 20

ON THE DIFFERENT KINDS OF BALLETS

"Sua cinque proposita lex, suus decor est; nec Comoedia in Cothurnos assurgit, nec contra Tragoedia socco ingreditur."

(Quintillian.)

Of the ballet, there are three kinds: the *serious,* the *melo-dramatic* or *demi-caractère,* and the *comic.*

The *serious ballet* embraces the following subjects: the tragic, the historic, the romantic, the mythologic, the fabulous, and the sacred.

NOTE: In Spain, composers are permitted to select subjects from the Bible. The same thing has been frequently done in France; they may be termed a sort of *Oratorios dansans.*

The *melo-dramatic ballet* is of a mixed description; certain passages of history, some romantic subjects, marvelous, Oriental, allegoric, pastoral, and Anacreontic tales are admissable to this class, provided they be of a cast neither too *serious* nor too *comic.*

Subjects of a triumphant, national, *bourgeois,* satirical, trifling, burlesque, heroic, comic or tragi-comic nature, are peculiar to the *comic ballet.*

The *divertissement* or *fête,* is that theatrical spectacle in which dancing alone is the constituent part. The action of the piece, indeed, excludes this exhibition, as not belonging to it; notwithstanding which, however, it not only represents the celebration of some public or private event, but serves to render homage to some illustrious characters, or to revive, in a solemn and ceremonious manner, the remembrance of some renowned deed.

It may be thus perceived that the ballet consists of as many varieties as other theatrical performances. It follows also that in pursuing this object, great authors should be deeply studied, together with the whole range of the drama, and those good ballets also that may fall under observation. Nor can the talents of young composers be better employed and developed than in uniting the principles of art to the remarks of experience.

Pity and terror appertain to tragedy; those authors, who, in order to produce striking effects, therefore, dispose of events so as to produce unmixed horror, rather than simply to inspire terror, cannot serve as models in the art of moving the affections, or of raising interest. Feeble minds are greatly alarmed by such productions; and this, in fact, in the judgment of men of good taste who can properly appreciate what is good, is the only object they attain.

These representations merely serve to augment such horrible and disgusting productions as the *"Parthenius de Nicée,"* and the romances of the Radcliffe school.

The great Arouet requires that the scene should not be stained by blood, except upon extraordinary occasions, when it is indispensable, but even then it should be executed with such care, that the public may be spared, as much as possible, the sight of such horrors. We may remark also with Dubois, that "it is not the quantity of blood that is shed, but the manner of shedding it, which constitutes the character of tragedy." Besides tragedy, when extravagant, becomes cold; and we are rather inclined to laugh than to weep at the productions of a poet, who fancies that he is pathetic in proportion to the quantity of blood he spills; some wicked wag might even send to him for a list of killed and wounded. It is rarely necessary at the theatre to deepen terror into horror; the pathetic alone should be deemed sufficient to produce tragic illusion.

It was a custom with the ancients that government should furnish poets with subjects for tragedy, and upon these the writers were obliged to treat. The most celebrated deeds of history or of fable were chosen; in order that, as they were generally known, they might be the more certain of exciting general interest; and in the end the custom proved very advantageous to the poet.

Comic poets, on the contrary, were allowed to make choice of their own subjects, each selecting what was the most agreeable to his own peculiar taste and genius; they might invent their own subject, and the piece became entirely their own. Blair does not give sufficient latitude to comic authors in the choice of their subjects. Some limit is necessary in the selection of a plot; but it is my opinion the more universal a comedy is, the better it is, and the more likely to meet with success.

Comedy, in the beginning, was nothing more than a representation of the simple truth, which exposed upon the stage some transaction of private life. Writers having at length ceased to adopt actual occurrences, betook themselves to imaginative subjects, to the great peace and satisfaction of the public.

The same remark cannot be made with regard to tragedy, because, in treating on great and exalted subjects, it was always necessary that they should be founded on truth, or on fables which, by becoming well and universally known, assumed the appearance of truth.

The truth, however, was not always scrupulously adhered to by some writers, who paid little attention to public opinion with respect to place and time. They even differ from each other in these particulars when bringing the same subject before the public. Upon this, Gravina, as well as Aristotle, observes that Medea did not kill her children; that was a crime invented by Euripides.

In the *"Oedipus"* of Sophocles, *Jocasta* strangles herself; according to Seneca, she died by the sword. Both Sophocles and Euripides have written upon the subject of Electra; but one represents her a virgin, always dwelling in her own country, while the other describes her as married and living out of her native land. The latter poet in his *"Trojans"* sacrifices *Polixenes,* at the tent of *Achilles;* and in his *"Hecuba"* the same *Polixenes* is slain in Thrace.

When a poet is engaged in describing imaginary beings, he sometimes allows his fancy to transport him beyond the bounds of probability, but some resemblance to nature must always be preserved; some meaning or allegorical sense should always be perceptible. The poet, in short, must imitate those sculptors who, though producing colossal statues of dimensions immensely superhuman, yet still preserved the proportions of man in his ordinary size. Taste and judgment thus ever avoid folly and extravagance; and thus treated, subjects of the fabulous, allegorical, or fairy nature, may insure success.

(*Continued next month*)

Bulletin

DANCING MASTERS of AMERICA, Inc.

and Its Affiliated Clubs

by WALTER U. SOBY

NEW OFFICERS OF THE LOUISIANA ASSOCIATION

Pictured at the closing banquet of the association's annual two-day convention are, left to right: Shirley Cater, first vice - president, and Marietta Swanson, president, seated. Standing, left to right: Genevieve McAuliffe, second vice-president; Hazel Nuss, secretary; Josie Castro-Giovanni, treasurer.

DEATH OF PROMINENT MEMBER

Perhaps one of the most important items of news for this issue is the passing of one of our prominent members, Mr. Jack Manning.

JACK MANNING
Born—April, 1897.
Died—Sunday, February 18, 1940.

Jack Manning, 43, prominent tap dance teacher and musical comedy director of several successful shows, well-known member of the D. M. of A. died suddenly at Adelaide F. Courtney Studio, Washington, D. C., Sunday, Feb. 18. Mr. Manning had practically finished his teaching program at the meeting of the National Capitol Dance Association when he was taken ill and obliged to give up. He died shortly after with a heart attack. Jack had a colorful life in the show world as well as a tap teacher. He came from a dance family and although his mother tried to interest him in other lines, Jack just could not resist being a dancer and he devoted practically his entire life to it. As the saying goes "he died in harness" or, in this instance, "he died with his tap shoes on."

Jack is too well known to the members of the D. M. of A. to carry on any lengthy biography of his later years in connection with our organization. His teaching career was well known and with his place on the Normal School and Convention program together with his teaching tours, he made many friends among dance teachers throughout the entire country. In 1927 he married Betty Hill, a Follies girl, who survives him. He joined the D. M. of A. in 1932. He was made an Honorary Member at the Convention of the Texas Association in Dec., 1938. By decision of the 1940 Faculty Committee, Mr. Manning was to teach Musical Comedy routines for the Normal School and Tap Routines for the Convention. At the time of his death, he had already started working on his routines for the Pittsburgh events.

In 1936, Ruth Eleanor Howard wrote and published a biography of Jack Manning which contains some very interesting information regarding Mr. Manning's life.

BOSTON CLUB HAVE ELECTION

The Dancing Teachers Club of Boston, #7, had an election of officers at the Feb. meeting at the Lounge Ballroom, Hotel Bradford, Sunday, Feb. 18. Mr. William Murphy was re-elected President; Miss Ruth Byrne, 1st Vice-President; Kathryn Pope, 2nd Vice-President; Miss Hazel Boone again re-elected Secretary-Treasurer; and Mrs. Anna M. Greene, Delegate Director. Miss Frances Cole of New York presented four clever routines. A publicity campaign regarding the activities of the Club is being carried on by newspaper, radio and a series of lecture demonstrations.

●

LOUISIANA ASSOCIATION

The Louisiana Association, #6, has been very active the past two months. Besides holding their Annual Christmas Convention at which Ivan Tarasoff and the Del-Wrights were feature teachers, the Association sponsored a Ballet at the Municipal Auditorium in connection with one of the Symphony Orchestra concerts. Miss Hazel Nuss now Secretary of the Club, states they had the largest attendance they have ever had at their Convention. The new officers for 1940 are as follows: Miss Marietta Swanson, President; Miss Shirley Cater, 1st Vice-President; Miss Genevieve McAuliffe, 2nd Vice-President; Miss Hazel Nuss, Secretary, and Miss Josie Castrogiovanni, Treasurer.

The March meeting will be held Sunday, March 31 at New Iberia, La., on the beautiful Bayou Teche. It will be a picnic lunch under the famous Evangeline Oaks in St. Martinsville. The members are to visit Evangeline's grave and make a tour of the beautiful Ante Bellum Plantation homes. Several of the members have offered their services for an instruction period.

●

CLEVELAND AND OHIO ASSOCIATION

At the mid-winter Convention of the Cleveland and Ohio Dancing Teachers Association held in Akron, Ohio at the Mayflower Hotel, Jan. 21, when Leroy H. Thayer, President of the D. M. of A. was Guest of Honor. the Faculty consisted of Eddie Hanf and Ruth Ingels, Tap; Walter Camryn, Ballet and Character; and Louise Ege, Ballroom. During the volunteer period the Principal, Helen J. Wheeler, presented a Square Dance; and Mrs. Lowell Stone and Johnny Gibbons, introduced *The Yankee Twist* which they created to music by the same name, written by Mrs. Stone. At the meeting Larue C. Hope was elected Delegate-Director for 1940; and Marie E. Miller, Alternate. Evan Day, W. D. Lynch, and Henry O. Oster were elected Life Members.

Carol Verne, a well known Cleveland teacher has announced her engagement to Elmer Powell. Congratulations.

●

CONNECTICUT CLUB

The Feb. meeting of the Dancing Teachers Club of Conn., #18, was held Sunday, Feb. 18, in Middletown, Conn., at the studio of Mr. Charles L. Christensen. There was a short meeting of the Officers and Directors of the Club preceding the regular meeting. Mr. Jack King, guest teacher from New York, presented Tap Novelties. Miss Florence Greenland of Hartford, presented a program of ballet technique for beginners. The Ballroom Forum was held at the end of the dance session as usual and a business meeting followed. Three members of the Club have announced their engagements. They are Janet Fabian, Helen Flannigan, and Faith Spillane.

●

TEXAS ASSOCIATION

At the ninth annual joint Convention of the Texas Association #11 and South Texas #3, held at the Buccaneer Hotel, Galveston in December, all officers were re-elected for 1940, but the offices of Secretary and Treasurer were combined and a new office of Corresponding Secretary was established. The officers consist of Frances B. Bleeker, President; Virginia Self, 1st Vice-President; Minnie Rhea Sullivan, 2nd Vice-President; Camille Long, Secretary-Treasurer, and Annette Duval, Corresponding Secretary; Bertha Lacey, Junior Past President, Board of Directors: Elmer Wheatly, Judith Sproule, and Mary Rose Jones. The next Convention will be held at the Texas Hotel, Fort Worth, Dec. 27-28, 1940.

●

MICHIGAN CLUB #4

The Dancing Masters of Michigan, #4, will hold a one day Normal School Sunday, March 31. The faculty will consist of Donald Sawyer, Ballroom Dancing; Fran Scanlon, Tap; Theodore J. Smith, Ceccehetti Technique; Hazel Benedict, Ballet; Nicholas Tsoukalas, Character; Virgiline Simmons, Baby Dances. The meeting will be held in the Book-Cadillac Hotel, Detroit.

●

DANCING MASTERS OF WISCONSIN

The February meeting of the Dancing Masters of Wisconsin, Inc. was held at Memorial Hall, Racine, on the twenty-fifth instead of on the eighteenth as scheduled. The program was as follows: Brownee Brown, tap; Marie Judd, ballet; Elsie Stigler, Spanish; Gretchen Berndt Schmaal, children's recital dances; George and Doris Beachland, exhibition roller skating num-

(*Continued on page* 40)

Honor * Roll

1. *Jacqueline Lupier of Holden, Mass., talented pupil of* DOLORES MAGWOOD, *Worcester, Mass.* 2. *Jane Ellen Mansfield, pupil for three years of the* KOLP SCHOOL OF DANCING, *Richmond, Ind., now in New York City studying at the* MORDKIN SCHOOL OF BALLET. 3. *Kathryn Jane Braudis, talented juvenile dancer, daughter of Kathryn Duffy, Oklahoma City, Okla.* 4. *Norma Quinlan and Richard Weinberg, winners of the P. T. A. talent Scout Trophy, students at the* JOY STUDIOS OF DANCING AND DRAMATIC ART, *Minneapolis, Minn.* 5. *Jacquelyn McGrew, of the* ADELAIDE COURTNEY SCHOOL, *Washington, D. C.* 6. *Thelma Olmstead, who is specializing in Ballet at the* FLORENTINE STUDIO OF THE DANCE, *Trenton, N. J., in her Mexican Hat Dance.* 7. *Mary Foster, Ruth Vasko, Beverly Reed, Dorothy Reynolds, Betty Saunders, Doris Harberg, Betty Jeanne Thompson, Phyllis Meyers, a popular dance number presented at the Pan American Ball by pupils of the* CORA QUICK STUDIO, *Omaha, Neb.* 8. *Ruth Kearney, outstanding in toe and toe-tap, who has studied for six years under the personal direction of* HELEN SCHELOT SCHULTZ *of the* AUDREY ANN STUDIOS OF DANCING, *New Kensington, Pa.* 9. *Dawn Carol Rice and Dolores Rice in "You're the Only Star in My Blue Heaven," a novelty song and toe adagio, students of the* LILLA-FRANCES VILES DANCE STUDIO, *Hyde Park, Mass.* (*photo by Kazin*). 10. *Madaline Louise Johnson, pupil of* EMMAMAE HORN'S RIVER OAKS SCHOOL OF THE DANCE, *Houston, Tex.* 11. *"Boomps-a-Daisy," Marguerite Leichus and Thomas Kelly, pupils of* HOWELL'S DANCE SCHOOL, *Brooklyn, N. Y.* 12. *Fay Cantrell, of the* RUTH SKELTON SCHOOL OF THE DANCE, *Norfolk, Va.* 13. *Patsy Hamilton, Julia Ann Finne, Louise Finne, Joan English, Joan Cowell, Eunice Rinaldi, Nell Troy Kincaid, June Nelson, Diane Evans, Betty Cooper, Barbara Brewton, Betsy Burton, Nancy Burcham, Katherine Varner, Faustelle Kennedy, pupils of the* EBSEN SCHOOL OF DANCING, *Orlando, Fla.*

STUDENT AND STUDIO

(*Continued from page* 29)

• TOLEDO, Ohio—Pupils of the Mary Linville School of Dancing and Dramatic Art, have had a very busy month. On Feb. 1 they entertained at Curtise, Ohio, the 5th at Monroe, Mich., the 10th at Rossford, Ohio, the 15th at Irving School in Toledo, the 16th at Waterville, and the 23rd at Oak Harbor. The combined ballroom classes from the main and branch studios will hold an assembly in the form of a St. Patrick's dance.

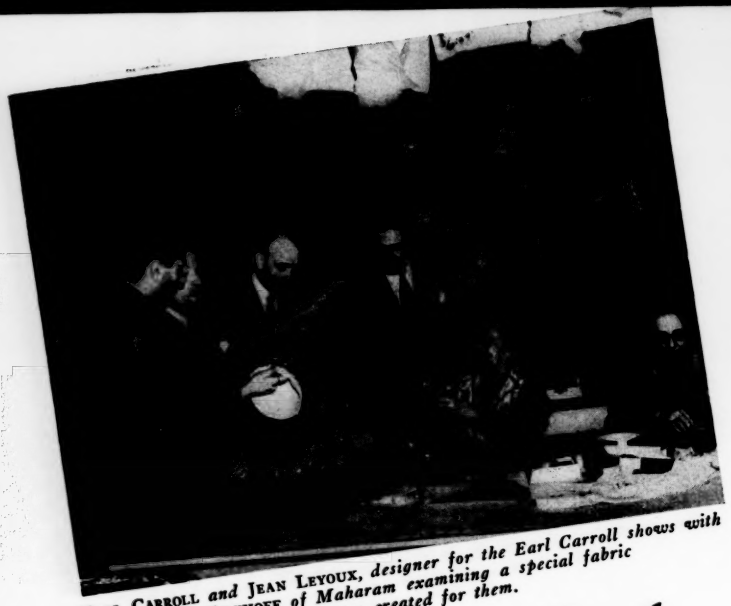
• DOWNERS GROVE, Ill.—Special mention is deserved by Camille Courtney and Mary Arden Gorgach, pupils of Gladys Gold, who have had just one year of toe work and show considerable promise, as well as Jean Kidwell, whose technique and pirouettes on point have won the admiration of her classes.

• CHICAGO, Ill.—In April, Rosalie Lyga will present the members of her men's classes in the second of the studio lecture demonstration series.

•

The March 3rd meeting of the Chicago National Association of Dancing Masters was held in the Florentine Room of the Congress Hotel. An excellent character number was presented by Mary Dannenberg; children's work, baby dances and ballet by

(*Continued on page* 30)



EARL CARROLL *and* JEAN LEYOUX, *designer for the Earl Carroll shows with* SID NEWHOFF *of Maharam examining a special fabric Maharam created for them.*

Student and Studio

•NEW YORK, N. Y.—Two teams from the Donald Sawyer Studio, Bill Meeker and Lynn Atwood and Begenau and June, danced at the Snow Ball held at the MacDowell Club February 17. Mr. Sawyer's International Dancers, a group composed of four ballroom teams, made their debut at the Jackson Heights Clubhouse March 9 in a Viennese Waltz, soft shoe number and polka. The group includes Margot Sage and John Phillips, last year's Harvest Moon Ball winners, and Frank Farrell, waltz winner in last year's contest, as well as George Montgomery, Al Linhart, Alma Morgan, Jean Cummings and Mildred Neff. Joseph Paige reports that business has been excellent at the Sawyer Miami Biltmore branch school. Mr. Sawyer, himself, is scheduled to teach for the Dancing Masters of Michigan March 31, and for the Chicago Association of Dancing Masters May 5.

•

Jeannie Farrillo, pupil of Jack Stanly, who demonstrated at the costume display of the DMA Normal School last summer, acted as master of ceremonies and sang and danced on a television program March 9. She also appeared in the program *Strange as It Seems* March 7.

•

Tommy Hyde, well-known tap teacher and former minstrel, died suddenly the first week in March.

•

Franz Serli, accompanist for many dancers and dance schools, died suddenly while playing for a dancer in one of the downtown schools.

•

The Swoboda Ballet will give a series of spring concerts at the Great Neck Theatre. The company consists of professional students from the Swoboda school.

•

Bhupesh Guha and Sushila will offer a program of Hindu dances at the Carnegie Chamber Music Hall April 12. They will be assisted by a company of Hindu musicians and dancers, who will offer a number of folk dances which have never before been performed in America.

The trend of Broadway shows is toward smart and colorful combinations of materials but simplicity of design, and this is reflected in dance school recital costuming for this season, according to Jackie Jackson, designer at Maharam. "An elaborate, overdone costume overpowers the child and detracts from her dance work," she says.

•

Helen Bott, daughter of Raymond Bott, was the winner of a cash prize for which art students at Cooper Union competed by designing costumes for the modern dance for the Mettler studio recently.

•

The Bonetta Tap Dancing Record is a musical accompaniment for tap dancers recorded by a teacher with special interest in developing a record that will provide adequate accompaniment for home study, auditions or classes for beginners and advanced students.

•

Vincenzo Celli, who is *maestro de ballet* with the Ballet Russe de Monte Carlo on tour, taught the advanced dancing class of Emma Ody Pohl, head of the Department of Physical Education at the Mississippi State College for Women.

•

Paul Mathis has left New York for a few months to go to Richmond, Virginia, where he will do some special work in preparation of the April recital of the Julia Mildred Harper Studio. This past fall and winter he has been having classes in New York and teaching for Ruth St. Denis at the Adelphi College in Garden City, L. I., where, as one of the most successful of the teachers under the Denishawn regime, he was recruited to present Miss St. Denis' work.

Miss Harper, on whose recital he is now working, is president of the National Capitol Dance Association and second vice-president of the DMA and has conducted her own school in Richmond for the past thirteen years, during which time she has produced ten successful revues and numerous programs for the symphony orchestra and charitable organizations, etc.

•

•PHILADELPHIA, Pa.—Elbert Brown, director of the Cortissoz School, is enjoying a trip to Cuba, where he is seeking more

MME. MARIA YURIEVA *who spends some of her time as ballet mistress at the Mitzi Mayfair Studios in East Orange, N. J.*

rumba ideas. Meanwhile, Angel Cansino is conducting regular classes in Spanish dancing at the studio.

•BOSTON, Mass.—A new Dazian store has been opened here in the Metropolitan Theatre Bldg. It is an upstairs location, completely stocked with fabrics of all descriptions and is under the direction of Hy Horwitz.

•HYDE PARK, Mass.—Lillafrances Viles continues busy with activities in her various schools. A hundred attended the first dancing party conducted for the dancing assemblies of the Roslindale High School Ballroom Class February 24 and about forty couples attended the third annual costume ball conducted by the Wednesday evening dance class at the Meetinghouse Hill Unitarian Church, Dorchester. The Milton High School ballroom class held a Valentine's party and a George Washington celebration was held for the Dix St. Barnard Memorial group at the Dix Street Church, Dorchester. *Wee Bits,* the fourth edition of an annual program of songs, dances, recitations and instrumental numbers, is now in rehearsal at the Viles school. Specialties will be presented by the following tiny tots: Happy Calhoun, Daine Coolbrith, Sally Arlene and baby sister Joyce Leonard, Donna Flaherty,

TESSIE TREFFERT *and* JAMES PARKER *talented pupils of Billy Newsome.*

the Fitzpatrick trio of brothers, Barbara and John Freeman, Betty Beake and cousin Ruth Beake, Nancy Richards, Elsie Frances Woodman, Anne Louise Wall, David Stoddard Tiews (Miss Viles' three-year-old nephew), Dawn Rice, Evelyn Newcome, Muriel Kinney, Marilynn Howard, Marilynn Chappell, Ruthie May Mackin, Beverly Kimball, Nancy Hedtler and Sheila Carrigan. The juniors assisting will be Olive and Jessie Kent, Dolores Rice, Rosemarie Crivellaro, Elaine Joyce Peterson, Paul Crivellaro, the Coveney sisters, Jee McDougald, Hazel Leonard and Mrs. Frank Rice nad Eleanor Donovan in pianoforte selections.

• SPRINGFIELD, Mass.—Myron G. Ryder is the author of a booklet, the first of a series, which is being published for the use of members of the Dancing Teachers' Club of Boston in order to acquaint parents with the importance of proper dance training for children. The message contained therein will also be used as a feature article in many New England papers.

• ELMHURST, L. I.—June and Edmunda Ossenford have been selected as outstanding gold star pupils for their good work at the Virginia M. Wheeler School of Professional Stage Dancing.

• GLENDALE, L. I.—Adelaide Joy, sister of Dorothy E. Kaiser, who was in several musical comedies, as dancer, has turned to the dramatic stage and is now singing and dancing pianologues on the Gertrude Lawrence style at the Brown Derby, 52nd Street. Christine and Suzanne are doing well on their fourth week at the famous Benney the Bum's, Philadelphia. Miss Kaiser's younger students, who have been appearing for charity programs almost weekly, have been working hard preparing for the Annual Recital to be held at the Brooklyn Academy of Music.

• ELMHURST-MASPETH, L. I.—Gloria Apgar, 14 years old, appeared with her teachers, the Miller Sisters, of Elmhurst and Maspeth, L. I., at a musical presented by Paula Bianca, at the Fairway Yacht Club in New York City March 3. Gloria's part of the program included piano solos, songs and tap dances, all of which were very well received by the audience.

• SCHENECTADY, N. Y.—Marion Teter, 16-year-old student of the Blanck School of Dance and Radio, is one of the most consistently ambitious students the school has had and is always at the head of some activity. Marion is preparing now to enter Ithaca College next September, where she plans to carry on her dramatic and dance studies.

• PITTSBURGH, Pa. — The ballroom classes of the Martha Rose studios have had many successful parties recently, the last of which was given by Miss Virginia Sutch, a student in the High School class, who was hostess for the semi-formal dance in her clubhouse. Nearly 100 couples attended.

• PROVIDENCE, R. I.—Larry Simonds' Modernistic Studios are buzzing with activity. Larry Simonds is producing the dance numbers for an all-colored revue to be staged the early part of April. He has been reappointed for the fifth year as dance director for the annual musical comedy presented by Providence College, which is in rehearsal for production April 10 to 14 at Harkins Hall on the Campus, and he is also creating the dance numbers for an original musical comedy, *I'll Take Vanilla,* by Ben Victor, a talented Providence lad, which will be given April 15 for the benefit of the Finnish Relief Fund.

• WORCESTER, Mass.—Cupid is again busy at the Dolores Magwood Dance Studio. Miss Pauline Gaudette, Miss Magwood's senior assistant, will wed Joseph Faucher March 30.

• ARLINGTON HEIGHTS, Mass.—Russell Curry entertained at the Cushman Club tea at which Actress Helen Hayes was guest of honor. Mr. Curry selected Miss Hayes as his model while teaching the company *The Chestnut Tree* and reports her as a grand sport and an apt pupil.

• DETROIT, Mich.—The first of a series of four lecture demonstrations of the classic dance was presented at the Jewish Community Center, Sunday, February 4, Nicholas Tsoukalas, of the Monte Carlo Studios, outlined historical trends of the classic ballet, from the Greek classics through the ballet of today. Future programs on the first Sunday of each month include the appearance of Fannie Aronson and Blanch Shafarman and their New Dance Group on March 3; Tosia Mundstock on April 7, and Ruth L. Murray of Wayne University on May 5.

• AKRON, Ohio—The Lahrmerettes presented *The Circus of Tomorrow* at the Goodyear Theatre February 19 to 24 for the benefit of the Shrine Welfare Fund. *The Rhythm Revue of 1940,* presented annually by Adeline Ott Lahrmer, has already been booked for the Palace Theatre for June 18, 19, 20. The production will be presented in conjunction with a regular first-run picture in accordance with the theatre's regular stage show policy.

• ALLIANCE, Ohio — Appearing under the sponsorship of the McKinley Parent-Teachers Association, students of the Dorothy Weaver Dancing School presented a recital at Sebring, Ohio, for the benefit of the summer tonsil clinic fund. The following students performed: Ree Ann Brittian, Carol June Zeides, Nancy Greenawalt, Lois Anne Myers, Ruth Steffy, Carol Greenawalt, Pete Shoup, Eileen Wise, Marily Hanny, Nancy Carol Knapp, Keith Knapp, Judy Reed, Betty Rinker, Betty Bossert, Dorothy Green, Janice Faubel, Dorothy Bowers and Patricia Parson. They were accompanied by Miss Doris Galliher.

• CINCINNATI, Ohio—Pep Golden's first pupil, Lenn Barr, of the team of Barr and Estes, recently played at the R.K.O. Shubert Theatre in Cincinnati and was easily the hit of the show with his eccentric dancing and comedy antics. This act has recently returned from London, where they played the Paladium Music Hall successfully. Mr. Golden also reports that some of the male stars who have been under his tutelage are: Lee Bowman, star of M.G.M., Hollywood; Hal LeRoy, featured dancer in *Too Many Girls;* Charles Malone, outstanding tap and toe specialist, appearing with the Stanley Twins in theatres and night clubs, and Leo O'Neill, late star of Mattisons Rhythms and now a featured dancer and master of ceremonies in some of the leading night clubs throughout the middle west.

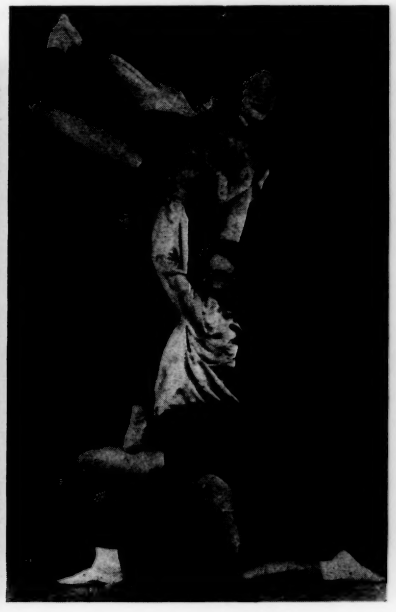
• CLEVELAND, Ohio—Carol Verne, a member of the Cleveland and Ohio Dancing Teachers' Association and a well-known teacher in Cleveland, has announced her engagement to Elmer Powell.

(*Continued on page 27*)

GERTRUDE HALLENBECK, *lovely ballerina daughter of Oscar Hallenbeck of Albany, who danced for* THE AMERICAN DANCER *at the Boston Convention last summer, teaches in her father's school.*

PAULINE MARCHI, *one of Jack Stanly's talented tap pupils.*

MARTHA WILSON *and* BILLY CALLAHA *students of Billy Truehart in Hollywood.*



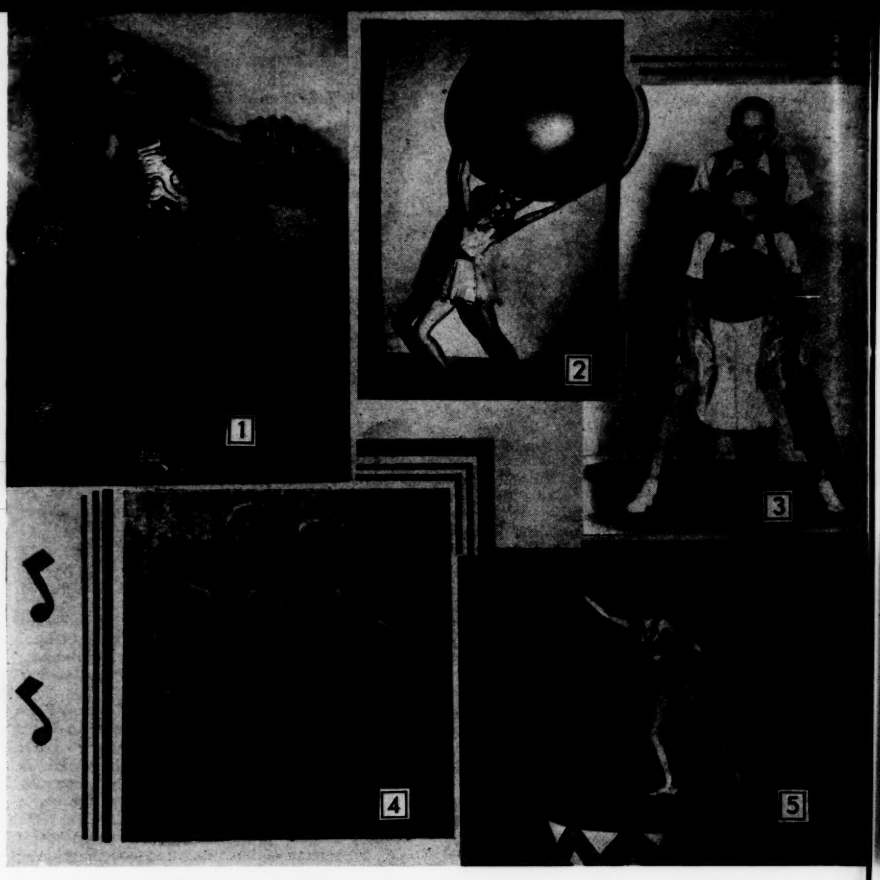
Honor * Roll

To the right—

1. *Jeanne Hiatt, talented* 11 *year old pupil and popular entertainer, student of* ELMER WHEATLEY SCHOOL OF DANCING, *Waco, Tex.* 2. *Marion Teter, who is a student of the* BLANCK SCHOOL OF DANCE AND RADIO, *Schenectady, N. Y., is preparing to enter Ithaca College next September and will then carry on with her dramatic and dance studies.* 3. *June and Keith Gruwell, pupils of* MARJORIE JEANNE, *Muncie, Ind., Musical Comedy winners in* 1934 *C.A.D.M. Nation-wide Dance Contest, now dancing professionally.* 4. *Winnie Ellis and Martha Jean Phillips, pupils of the* IRMA HART CARRIER STUDIO OF DANCE, *Havana, Cuba, who appeared in a modern number at Washington's Birthday Dinner Dance at Sevilla-Biltmore Hotel, February* 23. 5. *Marion Fountain, from the* HATLEY SCHOOL OF DANCE, *Joplin, Mo.*

Below—

1. *Violet Schnyder of Teaneck, N. J., pupil of the* C. & D. STUDIOS, *Hackensack, N. J.* 2. *Evelyn Hetzer and George Hetzer, popular sister and brother dance team in "Cubana," pupils of the* RUTH CATER DANCE TROUPE, *Passaic, N. J.* 3. *Muriel Herbke, Martha Frankenstein and Dolores Stanley, pupils of the* NELLIE COOK SCHOOL OF DANCING, *Brooklyn, N. Y.* 4. *Beverly, Jr., and Robert Bloch, pupils of* MAXENE MOLLENHOUR, *South Bend, Ind.* 5. *Walter Skomarowski, student of* JACK CAVAN, *Hammond, Ind.* 6. *Janice Pfost, age* 4, *solo ballet dance "Little Miss Muffet," pupil of* BROWNEE BROWN DANCE STUDIO, *Racine, Wis., and Chicago, Ill.*



STUDENT AND STUDIO

(*Continued from page* 27)

guest artist-teacher Adeline Ogilvie; intermediate tap routine and swing time rhythm by Billy Moyer and ballroom presentations by Helen Woolson.

•

The students who have enrolled in the new classes in baton twirling at the Virginia Zimmerman Studios are most enthusiastic and are progressing so well that they will probably be included in the spring show.

• NEW ORLEANS, La.—Miss Helen Florisa and Fred Mains, Jr., were king and queen at the Carnival Ball held at the Municipal Auditorium. Over 200 children took part and nearly five thousand people attended.

• OMAHA, Neb.—Cora Quick again directed the Coronation Ceremonies and dance routines for the Annual Mardi Gras Ball at Council Bluffs, Iowa. The theme this year was Pan America. Newspaper comments on the presentation were very favorable.

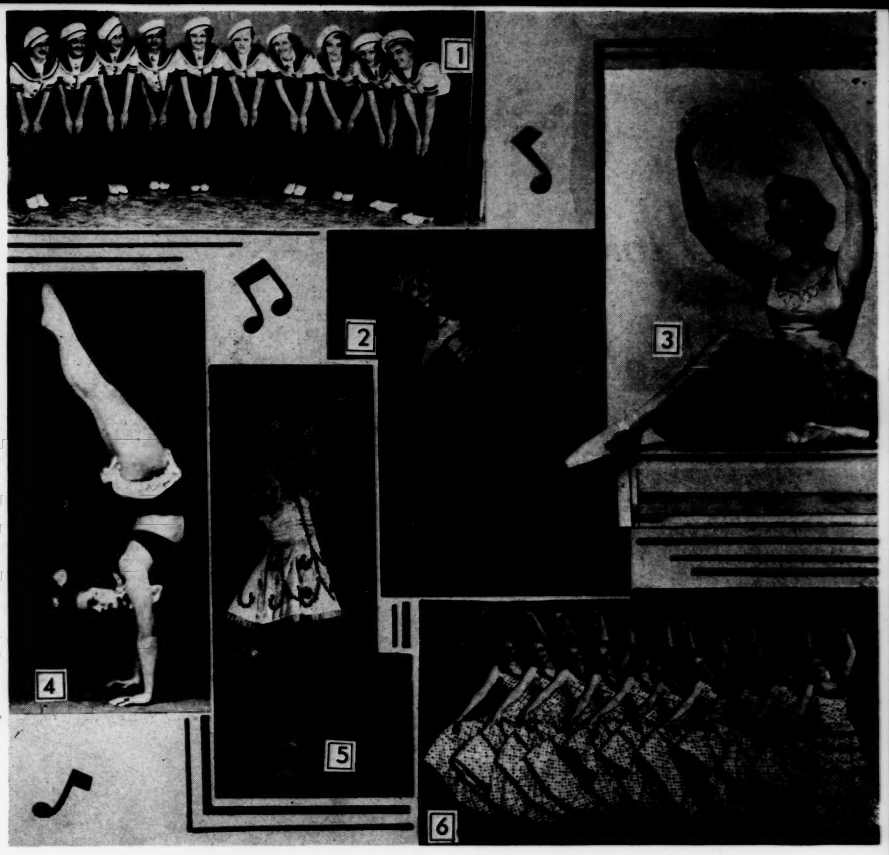
• VEDADO, Havana, Cuba—The Irma Hart Carrier Studio of Dance gave the floor show for the Washington Birthday Dinner Dance, sponsored by the American Legion, which took place February 23 at the Hotel Sevilla Biltmore Roof. Some 300 attended this annual event, which was one of the outstanding social affairs of the season. Thirty minutes of varied colorful entertainment was presented to the enthusiastic audience, with whom Mrs. Carrier's shows are highly popular.

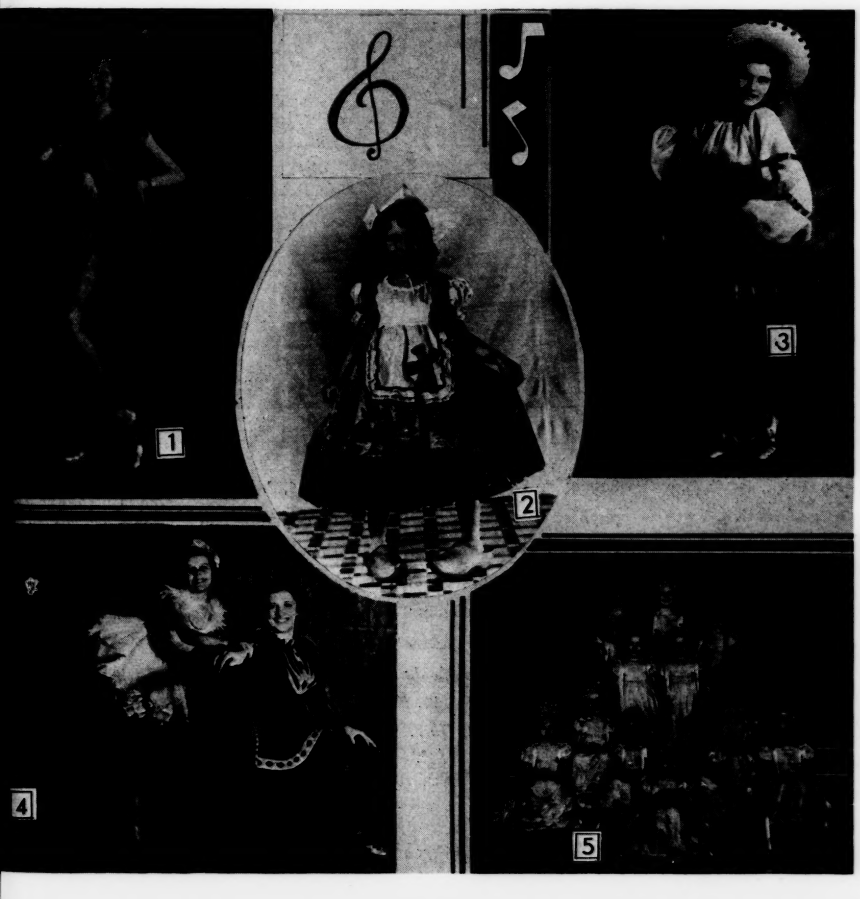
To the right—

1. *A group of girls from the* ELEANOR SHUPE STUDIOS, *Warren, Ohio.* 2. *Mary Lou Miller, pupil of the* FLAUGH-LEWIS SCHOOL OF DANCING, *Kansas City, Mo.* 3. *Dora Casey, talented pupil of* DOROTHY BABIN DANCE STUDIO, *New Orleans, La.* 4. *Helen Burrows, acrobatic, tap and ballet pupil of* VIRGINIA M. WHEELER, *Jersey City, N. J.* 5. *Joan Sweeney, 9 year old pupil of* DOROTHY E. KAISER, *Glendale, L. I., who has been entertaining for charitable organizations quite regularly since she was three years old.* 6. *A Spanish Line, all graduates of the* BETTY MAE HARRIS STUDIOS *of Boone and Perry, Iowa; l. to r.: Evelyn Fiske Anderson, Margaret Blanchard Maitland, Harriett Ryan, Jean Fry, Marie Schnoor, Gladys Moffett, Mary Jane Gustafson, Myrtle Jane Stowe, Patricia Ann Shane and Elvera Mae Conant. All of these young ladies are teaching in their own schools at the present time.*

Below—

1. *Gloria Apgar, piano, song and dance pupil of the* MILLER SISTERS STUDIOS *of Elmhurst and Maspeth, L. I.* 2. *Miss Joan Sherger in Dutch attire, pupil of the* MARTHA ROSE STUDIOS, *Pittsburgh, Pa.* 3. *Mary Miranda, this month's Honor Student of the* LATHAM SCHOOL OF THE DANCE, *Waterford, and New London, Conn.* 4. *An action picture of Alice Hepworth and Ruth Wagner in a toe adagio which they presented in the annual Dance Recital recently given by the* JONES DANCE STUDIOS, *St. George, S. I., N. Y.* 5. *Jeanne Iacomini, Shirley Vegso, Joan Gerber, Joyce Mitchel, Dorothy Truax, Janet Olson, Barbara Jean Folin, Nancy Rae Mineard, Beverly Vincent, Eileen Jubin, Marlene Coates and Carolyn Crum, students of* ADELINE OTT LAHRMER, *Akron, Ohio.*





• LOS ANGELES, Calif.—The Los Angeles Evening School for Adults opened its spring term February 5 and for the first time a class in ballet is offered. Aida Broadbent is balletmistress.

•

Willie Govan has joined the faculty of Trinidad Goni to teach tap dancing.

•

Thomas N. Sheehy has inaugurated a Green Toppers Club of boys and girls from 11 to 13 who meet every other Saturday with Mrs. T. F. Fitzpatrick, chairman.

•

The Shrine of Budha, a Japanese dance-drama with music and choreography, created by Willard Moore, head of dance at the Sutro-Seyler Studio, was presented at El Capitan Theatre February 5, at a morning matinee performance of the Opera Reading Club. •

SAN FRANCISCO NEWS . . .

THE SAN FRANCISCO Opera Company made two Southern California stops on their concert tour, one at Chaffey College in Ontario, and the other at the Auditorium in Long Beach. William Christiansen is artistic director of the company, which is gaining recognition and a fine reputation, receiving splendid notices wherever they play. It is the only major opera company in the United States which sent its ballet on tour this season. Some four thousand miles were covered in a specially chartered bus.

•

BEATRICE LEWIS presented her Ballet *In Waltz Time* at the Fair before its closing, and later repeated it in San Francisco. In November she appeared in solo concert for the Novo Club, and has had several concert engagements for High School groups, a new field for concert dancers.

★ ★ ★

Honor Roll

1. *Carol Daly, Lillian Frese, Doris Rouse, Peggy Dillon, Edith Demont, Beverley Rennie, Georgina Rennie, students of the* LOU-ANN SCHOOL OF DANCING, *St. Albans, N. Y.* 2. *Shirley Speed,* 4 *year old ballet and tap student who has appeared frequently at social affairs in New Rochelle, N. Y., pupil of the* HASKELL-PETERSON DANCE STUDIOS. 3. *Mary Lee Cornish,* 8 year old pupil of the MACDOWELL STUDIOS, *Uniontown, Pa., who won a ticket prize at the last show.* 4. *Marcella and Joe Ann Reynolds, students of* ANDREW R. QUAID *of the* STOCKMAN DANCE STUDIOS, *Indianapolis, Ind.* 5. *Miss Jean Lockard and Amy Robinson, toe dancers of the* GLADYS D. BLISS SCHOOL OF DANCING, *Rochester, N. Y.* 6. *Mildred Stephenson Smith, pupil of* ROWLEY-FELIX DANCE STUDIO, *Huntington, W. Va.* 7. *Margie Preston and Joe Pennington, exhibition team of* DOROTHY WEIKERTH SCHOOL OF DANCING, *Houston, Tex.* 8. *Mary Jane Bloys, pupil of* VIRGINIA SELF SCHOOL OF DANCING, *Dallas, Tex.* 9. *June and Junior Price who recently appeared at the State and Strand Theatres are being trained for their dancing career by* MARION AND EDDIE MACK, *Port Jervis, N. Y.* 10. *Edith Modic of* MARIE E. MILLER DANCE STUDIO, *Cleveland, Ohio.*

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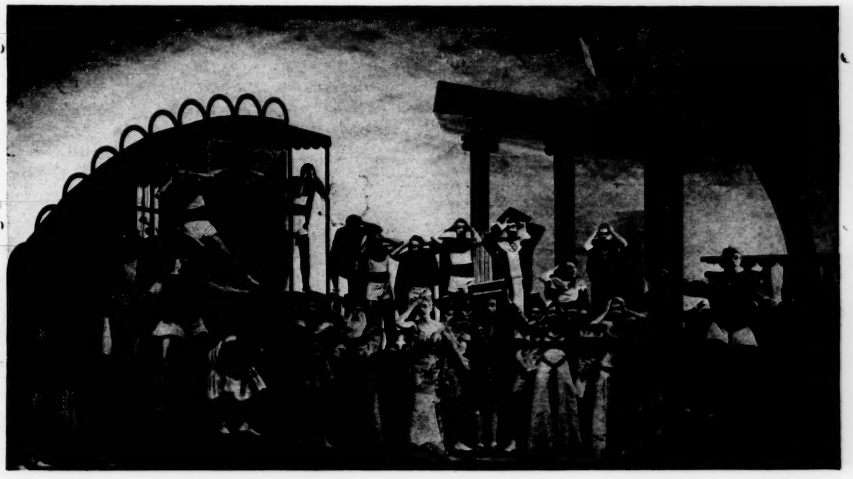

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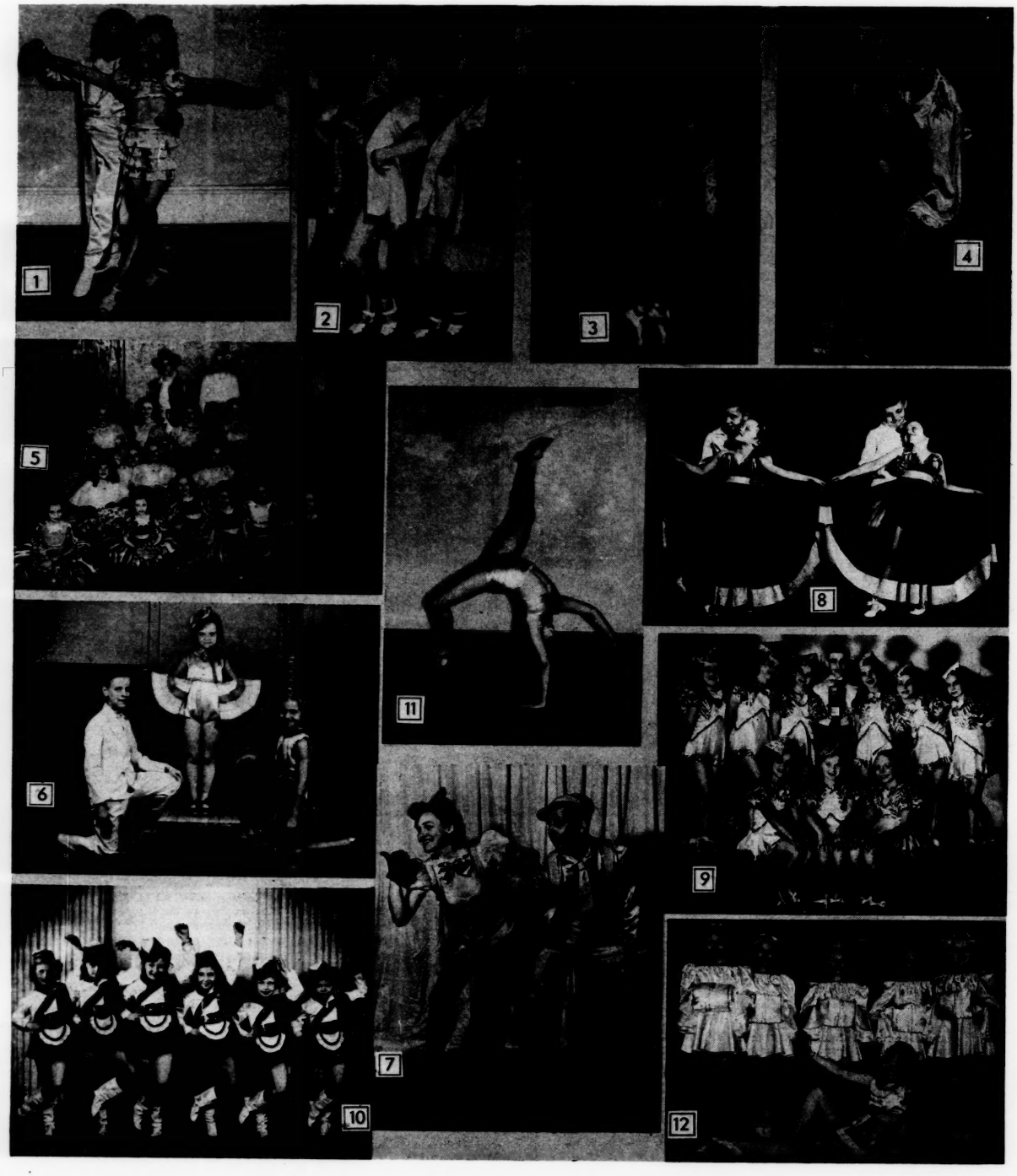
No. of Pupils

Dates of Recital

1. *Phyllis Colocicco and Albert DiAntonio, tap dancers at the* LOU-ELLEN SCHOOL OF DANCING, *Philadelphia, Pa.* 2. *Betty Jane Ernst and Glory Drennen in a Mexican Hat Dance, students of* BESS NEWTON BROWN, *Warren, Ohio, who are doing a lot of professional work.* 3. *Glenyce Jackson and Bob Backus, students of the* SCHRADER STUDIOS, *Charleston, W. Va.* 4. *Peggy Macri and Cosimo DeNuccio, studying at* LARRY SIMONDS' MODERNISTIC STUDIOS, *Providence, R. I., caught by the camera in a pose from one of their latest dances (photo by Sully).* 5. *Gypsey Fiesta, one of the outstanding hits of the season, a ballet presented by* JOAN'S DANCERS, *Chester, Pa.* 6. *Joan, Lois and Frank Welchman, winners of awards for perfect attendance during the past year at the* ANNE OCHS SCHOOL OF DANCING, *New Brunswick, N. J.* 7. *Richard Bunting, director of the* BUNTING SCHOOL OF THE DANCE, *Margaretville, N. Y., and Carolyn Throp, one of his talented toe and tap pupils, as they appeared in a comedy tap routine.* 8. *Two young teams of the* DOROTHY DALE WEAVER STUDIOS, *Alliance, Ohio.* 9. *Marilyn Bryant, Beverley Wareham, Mary Ann Schaaf, Kent Lindemann, Janet Miland, LaVern Libby, Ethel Weum, Patty McMahon, Jacqueline Johnson and Mary Beth Sadler, popular Kiddie Revue, students of the* WARD SISTERS STUDIO OF DANCING, *Minneapolis, Minn.* 10. *Ruth Zimmerman, Miriam Deister, Barbara Vanderheid, Jane Pickel, Donna Sue Pence, Mary Ann Roetelle, The Golden Lassies of the* PEP GOLDEN STUDIOS, *Cincinnati, Ohio.* 11. *Arlene Wilson, pupil of* ROBERT L. JONES, *Acrobatic Instructor of the* CORTISSOZ SCHOOL, *Philadelphia, Pa.* 12. *Rose Marie Payne, Shirley Burke, Jean Kent, Louise Fort, Barbara Marshall and Martha Wilson, ballerina, pupils of* ELIZABETH BRYANT COMBS DANCE STUDIO, *Nashville, Tenn., who appeared in the Ice Ballet in the Annual Mardi Gras sponsored by the Rector's Aid Society of the Christ Church (photo by Frank Gunter).*



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DANCE EVENTS REVIEWED

(*Continued from page* 19)

debut hall of personalities in arts akin to both dance and drama. Had an up-town theatre been chosen, the audience would have been a more diversified group of spectators, of which the New Dance League is sorely in need. As it was, only their immediate friends and admirers were present.

The tone of the entire recital was that of an audition for places in a Broadway review. Much of the sincere desire for serious dance was entirely lacking. By this, I do not mean that some of the dances were not excellent, but rather that their excellence in choreographical ideas and execution could have been used to better avail. In this category come the dances of Frieda Flier and Marie Marchowsky. Both are superior craftsmen who have been seen to better advantage on other occasions. They each have a dynamic quality which demands whole-hearted attention, but the triviality of the material used was little short of impudent. Into this category went *Street Braggart, Blues Ballad, Blues My Baby Gave to Me, and Cafe Lyric.* Their titles tell all.

On the other hand, we have Jane Dudley and Sophie Maslow, whose dances were both ingenious and exciting. *Caprichos, Songs of Lenin, Molly Pitcher* and *American Folk Suite* all showed a mature use of humor and understanding of the subject matter. Jane Dudley's Fantasy was by far the most intelligently amusing piece in the program.

The New Dance Group gave as its portion of the program two dances. One, the opening dance for the recital, called *Marching Song,* did little more than serve its purpose in opening the program. Perhaps the fault lay not so much in the choreography as in its poor execution. Their second dance, *Survival of the Fittest,* has no excuse for its existence. It smacks too much of the dances that organization was producing back in 1933.

In all, the concert was somewhat disappointing. It had been expected that the New Dance League, which has a tremendously enthusiastic following and personnel, would have gone far by this time. Instead, we learn that the League has not yet come of age.—MILDRED GLASSBERG WEINER.

•

HUAPALA and THE ILIMA ISLANDERS, *Guild Theatre, February* 25.

The Dance and Music of Hawaii is the way this concert was programmed and, although it may be supposed that we gave up our usual Sunday evening of Chinese checkers to cast a lay eye on the comely Huapala, we remained to revel in the sheer beauty of the music and the dancing of the entire company.

About the second or third number we began to think that there should be more of this sort of thing. By the seventh or eighth number we asked the lady two rows down if she would mind removing her hat (it blocked our vision), and at the final curtain stood up with the rest of the crowd and asked for more. Here was something, we thought, that was attuned to a sense of rhythmic realities, wholly devoid of pretense or sham—something which, definitely, could make the tired business man feel sorry for the professional reviewer who, in his morning Herald-Tribune, found fault with the lack of authenticity of both properties and historic facts. Huapala, her assisting dancers, the music which accompanied—all were pleasing and entertaining in a restful, quiet, unpretentious manner. It was something of a revelation to realize once more that music and dancing, and the two in combination, could serve the purpose for which so many are old-fashioned enough to still believe is their real purpose. And we hope she will come again—soon!

THOS. PARSON

•

CALIFORNIA
by DORATHI BOCK PIERRE

CARLA AND FERNANDO. *Philharmonic Auditorium, January* 24.

Carla and Fernando, assisted by Francisco Avellan, pianist-composer, were presented in a program of Spanish and Mexican dances by the Local Committee of the Inter-American Music Festival, National Federation of Music Clubs, by arrangement with John J. Stein.

These two personable young dancers, whose work is fresh and spirited, are stylists with a particular flare for humorous pantomimic dances which were the highlights of the evening.

El Regreso, dancing to Chopin's Opus 1, 68, numbers 2 and 4, demonstrated the technique of "talking castanets," a device which they used to advantage throughout the program.

Danza Huichol, programmed as a dance of the almost extinct Huichol Indians, showed a gay and amusing couple dance, which created little less than a sensation when they suddenly dropped the peasant folk dance, and "got hot" in the most approved jitterbug style. If the Huichol Indians are not extinct, that should complete the operation.

Fernando's Farruca was an outstanding number on the program. He is handsome and his technique is clean-cut, concise and effortless. Within the bounds of Spanish form he has great freedom of movement and expression. He dominates the team in technical authority, but she adds a great deal in visual appeal and has an arresting personality.

Manzanilla, Carla's solo, a modern Cafes Cantantes number, showed to fullest advantage her lithe, supple body. She has none of the nuances of a great artist, but she has charm and theatrical flare, with a most apparent desire to please, which, coupled with beautifully designed and costly costumes, somewhat compensates for lack of authentic artistry.

•

HANYA HOLM AND GROUP. *Pomona College, January* 25.

Hanya Holm made her only appearance in Southern California at Pomona College in a lecture demonstration, and a sizable number of her admirers took the long trip to Claremont to see her. The demonstration was practically the same as she gave at the Ebell Theatre last year, and a second viewing confirmed the earlier impression of the soundness of her theories and the practical results of their application.

Probably no modern dancer has a greater and freer use of the entire body with complete use of all its potentialities than Miss Holm. Her technique is logical and thorough, simple and complete; her use of that technique in combating and conquering space is unsurpassed.

In her demonstration she has evolved a series of Etudes in movement which demonstrate beautifully every aspect of her movement theories so clearly and perfectly that even the most casual observer cannot help but be impressed and come away with a clearer view of all modern dance. Her demonstration can well be called an Introduction to Modern Dance, for after seeing Hanya Holm and her splendid group one unconsciously uses them as a measuring-rod for comparing other modern groups.

Miss Holm's personality projects best to her audience in the demonstration, for she has a charming and ingratiatingly modest manner which immediately wins her audience to her. She has a delightful sense of

humor and she has the ability to laugh at herself. Her demonstration is not only educational; it is also good entertainment.

•

YURIKO, *Assistance League Playhouse, January* 28.

Dorothy Lyndall presented Yuriko, a young Japanese dancer, in her first concert performance, assisted by the Junior Trio, three young students who are not ready for concert appearances, and who marred an otherwise interesting program.

Miss Yuriko is very attractive and her dancing shows promise for the future. She has imagination and the ability to use her body as an expressive and well-coordinated unit. She needs strong direction and tightening of some movements to give them point and emphasis. She has a nice sense of humor which she demonstrated in an original stylized form which is very refreshing, in such numbers as *Troubadour* and *Headwaiter*. These, and the one Japanese number on her program, *Hibai No Fu*, were her best numbers.

She needs much more work and professional experience before she should attempt such numbers as *Legende*, which was amateurish. Yuriko is an interesting personality, and her development and progress will be worth watching.

•

MIRIAM MARMEIN, El Pablo Rey Playhouse, January 31.

Les Danseuses, a group of young dancers under the direction of Marcella Rey, presented Miriam Marmein in her only Southern California appearance.

Miss Marmein, long noted in the east and middle west as a dance-mime, presented a number of her better known works on this program.

In the numbers demanding pure dance, her work is faulty and her movements repetitious, but in those based upon pantomime alone, her timing and knowledge of significant movement make them memorable; such as *Garcon*, a humorous tale of the ever-hopeful waiter; and especially the highly dramatic *Death of the First Born*, based upon the Biblical story from Matthew 2. Enacting the role of the distraught Mother trying to save her son, Miss Marmein presented a powerfully dramatic picture.

•

VALESKA GERT, *Assistance League Playhouse, February* 2.

Valeska Gert, advertised as an "Internationally Famous Dance-Mime," gave a performance under the joint sponsorship of such well-known names as Bruno Franck, John Garfield, Alexander Granach and Fritz Lang.

Miss Gert's work is suffused with the overhanging morbid quality of doom which is peculiar in the European personality. In this performance she demonstrated neither ability as a dancer or a mime. Her movements were uncontrollable and showed no technical training whatever. She sang and her voice showed the same lack of training and ability. Her pantomime is of the ranting variety, and she was continually losing parts of her costume.

Her performance was unbelievably depressing. If you like watching an operation and enjoy your horror raw, *Death* presents it. *Baby* was an amusing and completely literal demonstration of a squalling infant wrapped in swaddling clothes, finally quieting itself by sticking both thumbs in its mouth.

With so many deserving and really excellent dancers clamoring for an opportunity to perform, it is a sad commentary on our times that those who sponsored this program went so far afield.

FOOT-NOTES

(*Continued from page* 23)

Lee Curdy, with the Hal Sands unit, is now in Washington, D. C. . . . Miriam Paterson, acrobatic dancer, who demonstrated for Lou Wills at the DEA convention, is at present in St. Louis, Mo. . . . Sherman Biener, twelve-year-old acrobat, who also demonstrated at the last DEA convention, is working hard on new tricks, as is Kay Hanson.

•

THE BALLET ARTS, Inc., has recently signed Anton Dolin to personally teach professional classes during March, April and May. If Mr. Dolin's plans allow, they will also inaugurate a brief summer course during his rehearsals with the Ballet Theatre.

CALIFORNIA
by DORATHI BOCK PIERRE

THE ERNEST BELCHER concert dancers appeared with the San Pedro Symphony Orchestra February 23. Vivien Fay is premiere ballerina of the group. Other soloists of the company are June Edwards, Donel Eilshire and Betty Marie Tallchief.

•

KURT METZE appeared in concert for the Music Arts Club of Pasadena at the Vista del Arroyo Hotel January 28. He was assisted by Helen Shipley.

•

MAY O'DONNELL, formerly of the Martha Graham group, presented her dance saga of America, *So Proudly We Hail*, in concert at the Veterans' Auditorium in San Francisco February 15. The program was divided into six sections: Cornerstone, Hymn Tunes, Of Pioneer Women, Our Rivers, Our Cradles, Jig for a Concert, Dance Set and Epilogue, from Cornerstone. This was Miss O'Donnell's first performance since coming to the west coast over a year ago.

•

THE THEATRE ARTS COLONY presented the second concert in a series on January 19. The dancers appearing were: Carol Beals and Group, Amalia Irizarri, Teresita Oglou, Beatrice Lewis, Anita Skinner, Virginia Paull, Elsa Naess and Chang's International Folk Dancers in one Norwegian and three Swedish folk dances, all staged by Elsa Naess.

•

THE JEWISH FOLK CHORUS appeared in concerts with the Carol Beals group creating stage pictures as the chorus sang, at the Women's City Club in Oakland February 22 and at the Veterans' Auditorium in San Francisco, February 25. The group also appeared in a ballet *And Spain Sings* on the same program.

•

THE PTA DANCE GROUP under the instruction of Lenore Peters Job celebrated Founder's Day in February by performing a ritual dance, *Candlelighting Ceremony*.

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DANSEUR

(*Continued from page* 16)

the other. Girls in variously colored outfits wandered into the room—gave me a quick glance of disapproval (so I imagined) and hastened to the *barre* to squat and rise with great fury and ambition. I thought they were trying to pull the *barre* out of its sockets.

When the maestro entered the class, all but one bowed or curtsied with, "Good morning, Maestro." That one was—need I tell?

Somehow I aped everything I saw throughout the lesson, being careful to remain as much as possible out of the way of the spinning ballerinas (and incidently, out of sight of the great Albertieri). All went well until my turn came to do a solo step across the floor. I rebelled.

Not even a pick and shovel could pry me out of that corner. After good-natured persuasion, the maestro tried to convince me with a roar of Italian unmentionables that he would no longer waste the class time on an imbecile. The stares of the other pupils became so embarrassing that I finally walked out to the center of the floor.

Continued next month

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(*Continued from page* 17)

phers but who were well schooled in dance techniques and styles. Each dancer was required to present one ballet and one modern combination, which were taught to all those taking the audition.

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The second direct result of Federation activity was a "Dance Month" at the Los Angeles Museum during December, 1939. There was an exhibit of dance photographs, paintings, costumes and rare accessories and on each Sunday afternoon a dance program was presented. This series included five types of dance: period dance, ballet, modern, a Pageant of the Nativity and Spanish dance. Prior to this series of programs, members of the permanent ballet company presented a program for the formal fall opening of the Museum. Attending notables and art patrons greeted the new company with much enthusiasm and it is believed that this "pre-view" appearance had much to do with the success of the series. Great credit for the success of this experiment must be given to Mr. Roland McKinney, director of the Los Angeles Museum, as without his understanding co-operation the entire project would have been impossible.

The foregoing seems to be a very matter of fact presentation of what has really been an exciting series of events.

The various achievements had all been greatly needed and long awaited and many unsuccessful attempts had been made to bring them about. There has been talk for years of a permanent ballet company—now it's here . . . of dancing in the Museum—it's been done . . . Hollywood Bowl Dancers now are paid . . . salaries, on the whole, are up. This hasn't been accomplished without strife, friction and dissention, but it has been accomplished. Once a barrier has been broken down or an obstacle surmounted the preliminary effort is forgotten and the next goal eagerly pursued.

There is much to be done in the future. This is only the beginning. There are several difficult problems ahead—more difficult perhaps than those which have been, at least partially, solved; but somehow the Dancers Federation of Hollywood, California, feels that all of these can be taken care of in time, and so it goes on, pushing steadily ahead to prepare better conditions for dancers here and everywhere.

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BRONISLAVA NIJINSKA

(*Continued from page* 13)

Diaghileff, reassembling his company in Monte Carlo invited her to join them as a dancer for he did not believe it possible that she could create choreography. When the company played their London season Diaghileff suggested that she attempt a new version of Petipa's old ballet, *Sleeping Beauty* in its entirety. It might seem he was trying to give her an impossible task, but she enjoyed it and the ballet was well received. It was a very long ballet and a shorter version, *Aurora's Wedding* was made from it. The Polonaise and Mazurka in the latter ballet were taken from her *Sleeping Beauty*.

Nijinska stayed with Diaghileff for three years, notable in her life for two things: during this time she met and married Mr. Singaevsky, a member of the company; and she created a number of outstanding ballets which placed her among the first choreographers in Russian Ballet history, among them being *Le Renard, Les Biches, Les Facheux, Le Tain Bleu* and most notable, the Folk Ballet, *Les Noce*.

Nijinska left Diaghileff to become Maitress de Ballet of the Paris Opera, but she returned to him in 1926 to choreograph the ballet *Romeo and Juliet*, considered by some to be her finest work. This same year she went to Buenos Aires to organize a company for the Colon Opera where she stayed two years directing special ballet seasons and creating sixteen new ballets.

Returning to Paris she joined the Ida Rubinstein ballet as choreographer, composing eight new ballets in the three years she was with the company, including the famous *Bolero* composed for Rubinstein by Ravel. Mr. Singaevsky says that this company was the first attempt to form a company of young students, and that it was very successful. From this company came David Lichine, Nina Verchinina, the American dancer Anna Ludmilla, and . . . Madame, laughing and making motions with her hands at about desk level remembers that at this time the English choreographer, Fredrick Ashton, was a little boy ". . . so high."

In 1930 Nijinska was Maitress de ballet of the Vienna Opera, returning to Paris for a season with the Russian Opera Company. Col. W. de Basil was the manager of this company, and René Blum saw the ballet and wanted it for a season in Monte Carlo, so as Madame had a contract with Ida Rubinstein, de Basil took the company south. This was the beginning of the de Basil Ballet Russe.

After another season in Buenos Aires, Madame returned to Paris, formed her own company and joined the Russian Opera with Chaliapin, with whom she toured Europe, playing three return engagements in Paris, after which she took her ballet to Monte Carlo where they united with the de Basil company, forming the combination which became famous in this country as the Ballet Russe de Monte Carlo.

Nijinska too came to the United States, to Hollywood, to create the dances for the picture *Midsummer Night's Dream*. Once more back to Paris, as Mr. Singaevsky says "Always back to Paris . . . " where she created *Les Cent Baisers*; then to New York to produce *Les Noce* at the Metropolitan, after which she flew to Buenos Aires for the special Stravinsky season where she produced his *Fairy Kiss*. From there she went to London for the Coronation Season and produced several ballets for the Markova-Dolin English Ballet.

In 1937 Nijinska organized the Polish National Ballet in Warsaw and after having created five new ballets in four months, took the company to Paris to dance at the Paris Exposition where they received the Grande Prix competing against eleven companies, and Madame personally received recognition for her work in the form of a medal, the only one to be presented.

She toured Europe with this company for a year and a half and then went to England to create a new ballet for a film. It was to be an entirely new form of presentation of dance in films and work was well under way when the war started in September and the studios closed, so she came back to this country, stopping long enough in New York to stage *Fille Mal Gardee* for the Ballet Theatre, and thence to California where she is already working with young dancers, whom she hopes to use as a nucleus for a company such as the Ida Rubinstein Company.

She is a dynamo of energy; reading of her travels makes one marvel at her accomplishments, and you wonder when she had the time to enjoy the luxury of having two children. She has been in Hollywood two weeks and she is already learning English so rapidly that Mr. Singaevsky says "I no longer have to translate in class. I am there, but now I just sit in the corner."

Bronislava Nijinska has created fifty ballets, and innumerable divertissements, and she says her career is just starting. . . . She has come a long way from the day as solo dancer she had to change her name and be buried in the corps de ballet, for her name will live brightly in ballet history, under the title she so richly deserves, La Nijinska.

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D.M.A. BULLETIN

(*Continued from page 26*)

ber; Eileen Keane, ballroom; Adele Artinian, ballroom; F. E. Shields, Drum Major of the Racine Drum and Bugle Corps, baton tricks, correct marching, etc. The following officers were elected: Leo T. Kehl, president; Gretchen Berndt Schmaal, Vice-President; C. P. Smith, Secretary; Adele Artinian, Treasurer; Edna Christensen, Educational Director. Those appointed to office were: Julia Kuhlig, Dean of Women; Vesper Chamberlain, Publicity and Leo T. Kehl, Delegate Director. Refreshments were served following the business meeting and election.

PRESIDENT THAYER TRAVELLING

As we go to press, announcement comes that President Leroy H. Thayer is planning a trip west to visit several clubs. He will attend the annual convention of the Tennessee, Arkansas and Mississippi Dance Teachers Association, Club #23, on March 24 and on March 31 he will attend the meeting of the Heart of America Dance Association, Club #19.

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DEA CONVENTION DATE SET

The DEA's Fifth Annual Convention will be held in New York City during the week commencing Sunday, August 11. Heretofore, annual get-togethers of the club have been held not later than the fourth week in July. Chief reason for the change in date to the second week in August is the belief that the material provided will be of increased value to members since it will be fresher in mind at the beginning of the new season. Another important factor considered was the conflict with the dates of the DMA Normal School, which runs through the fourth week in July.

The February meeting was attended by more than one hundred members from Pennsylvania, New Jersey, Connecticut, Massachusetts, and Delaware. Program for the day included an Indian Suite by Kohana, and the Swedish *Hambo* and Norwegian *Reilander* by The Bassoes. During the period which followed Convention plans were discussed.

The news of Jack Manning's passing was received with a feeling of deep personal loss, since he was considered the club's First Member, having been largely responsible for its inception in 1932.

The next meeting will be held Sunday, March 31 (the fifth Sunday of the month) account of Easter falling on the regular meeting date. On the program will be Peter Miller, Montreal member, who will present ballroom combinations; Marguerite Reynolds, with a tap number, and Kay Perper, who will give a lecture-demonstration in body building.

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DIET TO DYNAMICS

(*Continued from page 12*)

road, the real studio and another small house. The lower farm has most of the main buildings—the main house, the kitchen and the student dining room are there, the barns, the studio and costume room and the four cabins, which used to belong to Shawn's men dancers. The outdoor stage is also on the lower farm.

The whole aim is to find a schedule of working and living, which applies the best principles of physical education. This "applied physical education" goes even into the kitchen, where another interesting experiment of the school is to be worked out this summer. One of the projects is to find a diet which gives the dancers a regimen suited to their special needs—supplying certain food elements and certain vitamins which must be "restored" to such physically active people. In short, a "dancer's diet" is the object.

But they will also be getting a balanced ration of genuine fun and relaxation. But in order that the dancers shall enjoy each other and enjoy actual performance, they will be given help and criticism on their own dances and in the evenings rehearsals will be help for their own "show" which will be given with their own music and costumes at the end of the first week. Beginning the very first week, expeditions will be made to Otis, Tiringham and the little towns around, where country dances are held so that these trained dancers may hear the country callers, see the native dances in their own setting and learn the way to pass them on correctly.

Wednesday will be a play-day. Work will be lighter and every Wednesday evening will be spent at the Playhouse in Stockbridge.

One of Miss Ball's favorite principles in education is that dancers must not only dance in the studio, on the stage, in the class—but in life. Dance must be a part of the fabric of living. And social dancing is the thread. Saturday evening there will be open house to the neighborhood with a lesson in ballroom dancing open to the public.

Miss Ball will develop the uses of clogging, which, says Miss Ball, is infinitely superior to tap-dancing for children. She objects to the term, as much as anything, and for the same reason as do many other exponents of physical education—its accent upon sophistication and its preoccupation with theatrical values. "But," she adds, "I realize that a great deal of good clogging is probably being taught—under the name of tap." Her use of clogging is, however, directly related to the primitive reactions of the young child, his rhythmic sense and his relaxed, natural movement. Also, she feels, that it has a folk-significance and character-value and is a way of developing an historical background in the dance.

Some evenings will be spent on American country dances with expeditions to nearby barn-dances.

Buffet suppers—and other events at which the school plays host to visitors from the countryside and to the dancers who will come for the festival are all a part of Miss Ball's policy of cooperation with all the other groups—musical and dramatic, which are making an American Salzburg in the Berkshire Hills. If warm sympathy, open-minded interest and cooperation and an active schedule of creative experiment mean anything, Mary Ball's new "experiment of experiments" promises to be a valuable addition to this cultural center—and to dance education in America.